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IN CONNECTION WITH THE INTERNATIONAL MUSICAL SOCIETY.

PROCEEDINGS

OF THE

MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904)

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

THIRTY-SECOND SESSION, 1905-1906.

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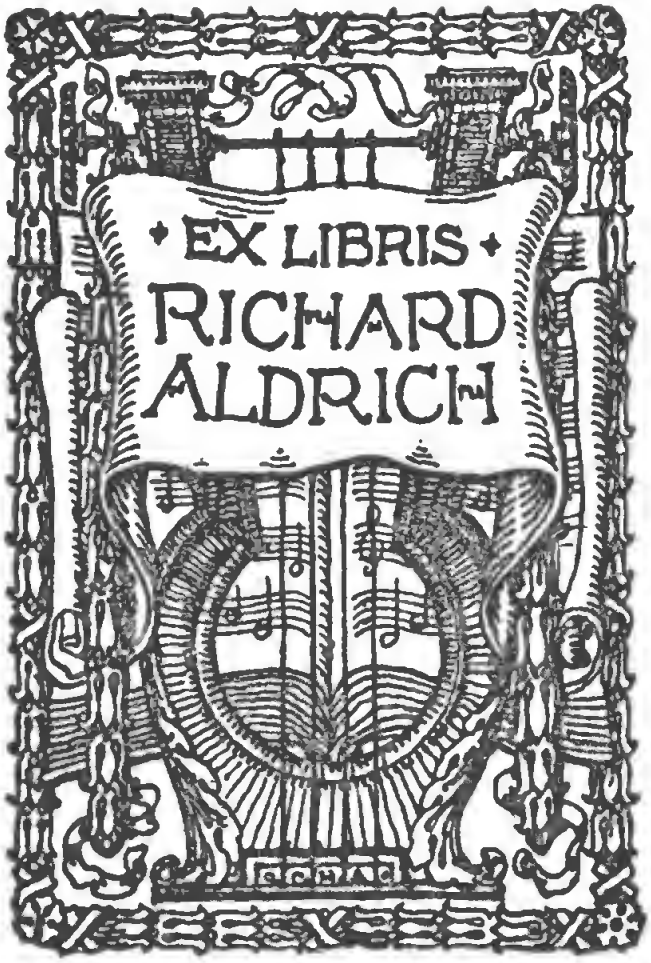

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Licence

BY THE BOARD OF TRADE.

Pursuant to Section 23 of the Companies Act, 1867.

WHEREAS it has been proved to the Board of Trade that THE MUSICAL ASSOCIATION (INCORPORATED 1904) which is about to be registered under the Companies Acts, 1862 to 1900, as an Association limited by guarantee, is formed for the purpose of promoting objects of the nature contemplated by the 23rd Section of the Companies Act, 1867, and that it is the intention of the said Association that the income and property of the Association whencesoever derived shall be applied solely towards the promotion of the objects of the Association as set forth in the Memorandum of Association of the said Association and that no portion thereof shall be paid or transferred directly or indirectly by way of dividend or bonus or otherwise howsoever by way of profit to the members of the said Association.

NOW THEREFORE the Board of Trade in pursuance of the powers in them vested and in consideration of the provisions and subject to the conditions contained in the Memorandum of Association of the said Association as subscribed by seven members thereof on the 14th day of June, 1904, do by this their Licence direct THE MUSICAL ASSOCIATION (INCORPORATED 1904) to be registered with limited liability without the addition of the word "Limited" to its name.

Signed by Order of the Board of Trade this 17th day of June, 1904.

T. W. P. BLOMEFIELD

An Assistant Secretary to the Board of Trade.

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COPY.

No. 81327.

Certificate of Incorporation.

I hereby Certify *that* THE MUSICAL ASSOCIATION (*Incorporated* 1904) *the word Limited being omitted by Licence of the Board of Trade is this day Incorporated under the Companies Acts,* 1862 *to* 1900, *and that the Company is Limited.*

Given under my hand at London this Twenty-second day of June, One Thousand Nine Hundred and Four.

H. F. BARTLETT,
Registrar of Joint Stock Companies.

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The Companies Acts, 1862 *to* 1900.

Memorandum of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

1. The name of the Company is "THE MUSICAL ASSOCIATION (Incorporated 1904)."

2. The registered office of the Company shall be situated in England.

3. The objects for which The Musical Association (Incorporated 1904) is established are to do all or any of the following things for the purpose of attaining the objects so far as allowed by law, and observing and performing whatever may be required by law in order legally to carry out such objects—

(A) The reading of papers on subjects connected with the art, science, theory, practice, composition, acoustics, history of music and the construction of musical instruments, with discussion of these subjects and the giving of illustrations in reference to the papers read.

(B) To compile, publish and distribute a report of the papers read or abstracts of the same, and abstracts of the discussions in the form of a volume of "Proceedings," together with a list of the Council, officers and members, and a report of the progress of the Association for the year.

(C) To establish, subsidise, promote, co-operate with, receive into union, become a member of, act or appoint trustees, agents or delegates for, control, manage, superintend, provide monetary assistance to or otherwise assist any associations, societies and institutions, incorporated or not incorporated, with objects altogether or in part similar to those of The Musical Association.

(D) To give monetary assistance to any person or persons for the purpose of carrying out investigations of such subjects as are specified in paragraph (A) and are cognate thereto.

(E) To acquire offices, halls and other places of meeting, and to form libraries of books and music for the use of the members,

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(F) To invest all moneys of the Association not immediately required in such legal securities, or otherwise in such manner as may from time to time be determined.

(G) To do all other cognate and lawful things as are incidental to the attainment of the above objects. Provided that in case the Association shall take or hold any property subject to the jurisdiction of the Charity Commissioners for England and Wales, the Association shall not sell, mortgage, charge or lease such property without such consent as may be required by law; and as regards any such property, the managers or trustees of the Association shall be chargeable for such property as may come into their hands, and shall be answerable and accountable for their own acts, receipts, neglects, and defaults, and for the due administration of such property in the same manner and to the same extent as they would, as such managers or trustees, have been if no incorporation had been effected; and the incorporation of the Association shall not diminish or impair any control or authority exerciseable by the Chancery Division or the Charity Commissioners over such managers or trustees, but they shall, as regards any such property, be subject jointly and separately to such control and authority as if the Association were not incorporated. If the Association take any property on special trusts the Association shall only deal with such property in accordance with such trusts.

4. The income and property of the Association, whencesoever derived, shall be applied solely towards the attainment of the objects of the Association as set forth in this Memorandum of Association; and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend, bonus or otherwise howsoever by way of profit to the members of the Association. Provided that subject to the provisions contained in clause 6 hereof nothing herein shall prevent the payment in good faith, or remuneration to any officer or servants of the Association, or subject to the provisions hereinafter contained to any member of the Association, or other person in return for any services actually rendered to the Association.

5. The 4th paragraph of this Memorandum is a condition on which a licence is granted by the Board of Trade to the Association in pursuance of section 23 of the Companies Act, 1867.

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6. If any member of the Association pays or receives any dividend, bonus or other profit in contravention of the terms of the 4th paragraph of this Memorandum, his liability shall be unlimited.

7. Provided further, that no member of the Council or governing body of the Association shall be appointed to any salaried office or any office paid by fees, and that no remuneration shall be given to any member of such Council or governing body except repayment of out-of-pocket expenses, and interest on money lent or rent for property demised to the Association. If any payment shall be made to any member, or any act done in contravention of the provisions of this clause, the liability shall be unlimited of any member who shall receive or make such payment or do such act after he has been advised in writing that it is contrary to the provisions of this clause. Provided further, that this provision shall not apply to any payment to any railway, omnibus, tramway, gas, electric lighting, water, cable or telephone company of which a member of the Council or governing body may be a member, and such member shall not be bound to account for any share of profits he may receive in respect of such payment.

8. Every member of the Association undertakes to contribute to the assets of the Association in the event of the same being wound up during the time that he is a member, or within one year afterwards for payment of the debts and liabilities of the Association contracted before the time at which he ceases to be a member, and of the costs, charges and expenses of winding-up the Association, and for the adjustment of the rights of the contributories among themselves, such amount as may be required not exceeding £1 sterling, or in case of his liability becoming unlimited, such other amount as may be required in pursuance of the last preceding paragraph of this Memorandum.

9. If upon the winding-up or dissolution of the Association there remain after the satisfaction of all its debts and liabilities any property whatsoever, the same shall not be paid to or distributed among the members of the Association, but if and so far as effect can be given to the next provision, shall be given or transferred to some institution established with similar objects, as may be determined by the members of the Association at or before the time of dissolution, or in default thereof by such Judge of the High Court of Justice as may have or acquire jurisdiction in the matter, and if and so far as effect cannot be given to such provision then to some charitable object.

10. True accounts shall be kept of the sums of money received and expended by the Association and the matter in

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respect of which such receipt and expenditure takes place, and of the property, credits and liabilities of the Association. These accounts shall be open to the inspection of the members, subject to any reasonable restriction as to the time and manner of inspecting the same that may be imposed in accordance with the regulations of the Association for the time being. Once at least in every year the accounts of the Association shall be examined and the correctness of the balance sheet ascertained by one or more properly appointed Auditor or Auditors.

NAMES, ADDRESSES AND DESCRIPTION OF SUBSCRIBERS.

WILLIAM HAYMAN CUMMINGS,
Sydcote, Rosendale Road, West Dulwich, S.E.,
Mus. Doc., Principal of the Guildhall School of Music.

JOSEPH PERCY BAKER,
289, High Road, Lee, S.E.,
Mus. Bac. Durham.

THOMAS HENRY YORKE TROTTER,
103, Holland Road, Kensington, W.,
M.A., Mus. Doc. Oxon.

ARTHUR MAKINSON FOX,
Brendon, Teddington, Middlesex,
Mus. Bac. London.

CHARLES MACLEAN,
62, Drayton Gardens, London,
M.A. & Mus. Doc. Oxon.

THOMAS LEA SOUTHGATE,
19, Manor Park, Lee, Kent,
Gentleman.

WALTER WILLSON COBBETT,
40, Sydenham Hill, S.E.,
Director of Public Companies.

Dated this 14th day of June, 1904.

Witness to the above Signatures—

ARTHUR T. CUMMINGS,
Abchurch House,
Sherborne Lane,
London, E.C.,
Solicitor.

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The Companies Acts, 1862 *to* 1900.

Articles of Association

OF

THE MUSICAL ASSOCIATION

(INCORPORATED 1904).

IT IS AGREED AS FOLLOWS—

1. For the purpose of registration the number of members of The Musical Association (Incorporated 1904) is declared not to exceed 500.

2. These Articles shall be construed with reference to "The Companies Act, 1862," and "The Companies Act, 1867," and the terms used in these Articles shall be taken as having the same respective meanings as they have when used in those Acts.

3. The Musical Association (Incorporated 1904) is established for the purposes expressed in the Memorandum of Association.

4. The Musical Association (Incorporated 1904) shall consist of a President, Vice-Presidents, Ordinary Members of the Council, Honorary Treasurer, Trustees, Auditors, Secretary, Members, and Honorary Foreign Members.

5. All persons shall be eligible for Membership. Admission of members shall be by ballot of the members. Every candidate for admission as a member shall be proposed by one member, seconded by another, and his name with that of his proposer and seconder shall be placed by the Secretary on a notice paper which shall be sent to every member of the Association seven clear days at least before the next Ordinary Meeting. The members assembled at the next Ordinary Meeting shall ballot for or against the election of the candidate and one black ball in five shall exclude.

(A) Members shall pay on election either a compounded life subscription of ten guineas or a subscription not exceeding one guinea, and thereafter an annual subscription not exceeding one guinea to be paid on the 1st of November in each year. Life subscriptions shall be invested in legal security in the names of trustees to be appointed by the Council. The same trustees shall have power to hold other sums accumulated by or accruing to the Association. The amount of the annual subscriptions and life subscriptions may be altered by special resolution only.

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(B) Honorary membership may be conferred on foreign musicians residing abroad and distinguished in the art, science or literature of music, on the nomination of the Council, subsequently approved by the members present at any Ordinary General Meeting of the Association. Honorary members shall not be entitled to vote at any meeting.

(C) Any member intending to resign his membership shall signify his wish by notice in writing to the Secretary on or before the 31st of October in each year, otherwise he shall be liable for his subscription for the ensuing year. If such subscription be not paid on or before the 1st day of April following the defaulter shall cease to be a member of the Association, and his name shall be erased from the list of members.

6. The government and arrangement of the affairs of the Association shall be vested in a Council consisting of a President, Vice-Presidents, ten ordinary members of the Association, with the following honorary officers, viz.:—a Treasurer, Trustees, and Auditors.

(A) The President, Vice-Presidents and five ordinary members of the Council shall retire at the end of each year. The ordinary members of the Council to retire at the end of the first and second year shall be determined by ballot, after that the ordinary members who have been longest in office shall retire. All who have served shall be eligible for re-election. No member whose subscription is in arrear shall be elected on the Council.

(B) At Council Meetings four shall form a quorum, and the Chairman of the Meeting shall have a casting vote in addition to his vote as a member of the Council, in the event of the number of votes on a division being equal.

(C) The Council may appoint sub-committees to consider and carry out any business committed to them. And the Council may appoint such assistants as may be required for the business work of the Association, and at such remuneration as they shall from time to time determine.

(D) The official seal of the Association shall only be affixed to documents ordered to be sealed by a resolution of the Council and shall be so affixed in the presence of one member of the Council and countersigned by the Secretary.

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7. The first President of the Association shall be Sir Hubert Parry, Bart., M.A., D.C.L., Mus. Doc. Oxon., F.R.C.O., Hon. R.A.M., L.T.C.L., J.P., Fellow of the University of London, Hon. Fell. Exeter College, Oxford, Professor of Music in the University of Oxford, and Director of the Royal College of Music, if he will consent to act.

8. The first Council shall consist of the following members of the Association or such of them as shall consent to act.

The Council and officers of The Musical Association for the year 1904:—

President.

SIR C. HUBERT PARRY, Bart., M.A., D.C.L., Mus. Doc. Oxon., Cantab. et Dublin, Prof. Mus. Univ. Oxf., Director of the Royal College of Music.

Vice-Presidents.

ADAMS, WILLIAM GRYLLS, Esq., M.A., F.R.S., Professor King's College.
BARRY, C. A., Esq., M.A.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, SIR FREDERICK, M.V.O., Mus. Doc. Oxon., Organist of Westminster Abbey, Gresham Prof. of Music, Prof. Mus. Univ. Lond.
CUMMINGS, W. H., Esq., Mus. D. Dub., F.S.A., Hon. R.A.M., Principal Guildhall School of Music.
GARCIA, MANUEL, Esq., M.D. (Hon.).
GOLDSCHMIDT, OTTO, Esq.
MACFARREN, WALTER, Esq.
MACLEAN, CHARLES, Esq., M.A., Mus. Doc. Oxon.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A. Lond., Mus. Doc. Dub. et Edin., Prof. Mus. Univ. Dub.
RAYLEIGH, RT. HON. LORD, M.A., F.R.S.
STANFORD, SIR CHARLES VILLIERS, Mus. Doc. Cantab. et Oxon., M.A., D.C.L., Prof. Mus. Univ. Camb.

Elected Members.

COBBETT, W. W., Esq.
EDGAR, CLIFFORD B., Esq., B.Sc., Mus. Bac. Lond.
EDWARDS, F. G., Esq., F.R.A.M.
MAITLAND, J. A. FULLER, Esq., M.A.
MCNAUGHT, W. G., Esq., F.R.A.M., Mus. Doc. Cantuar.
SHINN, F. G., Esq., Mus. Doc. Dunelm.
SOUTHGATE, THOMAS LEA, Esq.
SQUIRE, WILLIAM BARCLAY, Esq., M.A., F.S.A., F.R.G.S.
STAINER, J. F. R., Esq., M.A., B.C.L.
WEBB, F. GILBERT, Esq.

Hon. Treasurer.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond, Surrey.

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Trustees.

SIR FREDERICK BRIDGE, M.V.O.
OTTO GOLDSCHMIDT, Esq.
J. F. R. STAINER, Esq., M.A., B.C.L.

Hon. Auditors.

DAVID JAMES BLAIKLEY, Esq.
Dr. C. BOWDLER, C.B., &c.

Solicitor.

ARTHUR T. CUMMINGS, Esq., Abchurch House, Sherborne Lane, E.C.

Secretary.

J. PERCY BAKER, Esq., 289, High Road, Lee, S.E.

Offices of the Musical Association.

Messrs. BROADWOOD & SONS, Ltd., Conduit Street, W.

9. The election of members of the Council (in accordance with Article 6) and of the Honorary Treasurer and Honorary Auditors, shall take place annually at the General Meeting of members of the Association. In the event of the death or resignation of any member of the Council or any officer, the vacancy shall be forthwith filled up by the Council; subject to confirmation, where necessary, at the next General Meeting, the persons elected to fill a vacancy shall retire at the date when the person in whose place he shall be elected would have retired.

The President and Vice-Presidents shall be elected from the members and shall be elected annually at the General Meeting by the members of the Association for the time being present at such meeting. Members desiring to nominate fresh members to serve on the Council shall send the names of their nominees with seconders to the Secretary at least seven days before the date appointed for the meeting.

10. The first General Meeting shall be held not less than one month nor more than three months after the registration of the Memorandum of Association. A General Meeting of the members, of which seven clear days' notice shall be given, shall be held annually, when a report of the progress of the Association shall be read, the duly audited accounts shall be presented, and the election of such officers as are appointed annually shall take place. The Ordinary Meetings of the members for the reading and discussion of papers, the election of members and transaction of other business shall be held as often and at such times and places as the Council shall direct. Provided that as regards any such meeting at which it is proposed to ballot for members or transact business other than the reading and discussion of papers the Secretary shall send to the members seven clear days' notice stating thereon the precise nature of the business to be transacted.

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11. An Extraordinary General Meeting of the members may be called by direction of the Council, or shall be called upon requisition signed by not less than 20 members of the Association, such direction or requisition stating the object for which such meeting is desired; the Secretary shall forthwith issue a notice (together with a copy of the direction or requisition) convening an Extraordinary General Meeting of members to be held not less than seven or more than 21 days after that date. At an Extraordinary General Meeting 15 members shall form a quorum, and no other business than that specified in the direction or requisition shall be considered.

12. No member whose subscription is in arrear shall be entitled to vote at any meeting of the Association. Subject to this and the provision that no honorary member shall have a vote each member shall have one vote.

13. Should a question arise as to the conduct of any member of the Association, after an opportunity for explanation has been given to the member, the Council shall inquire into the matter, and if deemed desirable by a majority present they may expel the member. Any member so expelled shall have the right forthwith to appeal to an Extraordinary General Meeting, when a majority of two-thirds of those present shall be required to confirm the expulsion.

14. Bye-laws, rules and regulations may from time to time be made by the Council for their own government and that of the affairs of the Association. The Council may from time to time rescind, alter or vary the same. Such bye-laws, rules and regulations so made from time to time shall remain in force until rescinded or varied: Provided that, except by a special resolution, no bye-law, rule or regulation shall be made which would amount to such an alteration or addition to the Articles as could only legally be made by a special resolution.

15. The provisions of the Companies Act, 1900, as to audit and Auditors shall be observed.

16. A notice may be served by the Association upon any member, either personally or by sending it through the post in a prepaid letter addressed to such member at his registered place of address.

17. As regards those members who have no registered address in the United Kingdom, a notice posted up in the offices of the Association shall be deemed to be well served on them at the expiration of twenty-four hours after it is posted up.

18. Any notice required to be given by the Association to the members, or any of them, and not expressly provided for by these presents, shall be sufficiently given if given by advertisement.

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19. Any notice required to be or which may be given by advertisement shall be advertised once in two London newspapers.

20. Any notice sent by post shall be deemed to have been served on the day following that on which the envelope or wrapper containing the same is posted, and in proving such service it shall be sufficient to prove that the envelope or wrapper containing the notice was properly addressed and put into the post office.

NAMES, ADDRESSES, AND DESCRIPTION OF SUBSCRIBERS.

WILLIAM HAYMAN CUMMINGS,
Sydcote, Rosendale Road, West Dulwich, S.E.,
Mus. Doc., Principal of the Guildhall School of Music.

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Mus. Bac. Durham.

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M.A., Mus. Doc. Oxon.

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Mus. Bac. London.

CHARLES MACLEAN,
62, Drayton Gardens, London,
M.A. & Mus. Doc. Oxon.

THOMAS LEA SOUTHGATE,
19, Manor Park, Lee, Kent,
Gentleman.

WALTER WILLSON COBBETT,
40, Sydenham Hill, S.E.,
Director of Public Companies.

Dated this 14th day of June, 1904.

Witness to the above Signatures—

ARTHUR T. CUMMINGS,
Abchurch House,
Sherborne Lane,
London, E.C.,
Solicitor.

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THE MUSICAL ASSOCIATION

FOUNDED MAY 29, 1874

(INCORPORATED 1904).

(IN CONNECTION WITH THE INTERNATIONAL MUSICAL SOCIETY.)

FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS CONNECTED WITH THE ART AND SCIENCE OF MUSIC.

Council.

PRESIDENT.

Sir C. HUBERT H. PARRY, Bart., C.V.O., M.A., D.C.L., Mus. Doc., Oxon., Cantab., Dublin, et Leeds, Prof. Mus. Univ. Oxf., Director of the Royal College of Music.

VICE-PRESIDENTS.

ADAMS, WILLIAM GRYLLS, Esq., M.A., F.R.S., Professor King's College.
BARRY, C. A., Esq., M.A.
BOSANQUET, R. H. M., Esq., M.A., F.R.A.S., F.C.S.
BRIDGE, Sir FREDERICK, M.V.O., M.A., Mus. Doc., Oxon., Organist of Westminster Abbey, Gresham Prof. of Music., Prof. Mus. Univ. Lond.
CUMMINOS, W. H., Esq., Mus.D., Dub., F.S.A., Hon. R.A.M., Principal Guildhall School of Music.
GOLDSCHMIDT, OTTO, Esq., Hon. R.A.M. and R. Swedish A.M.
MACKENZIE, Sir ALEXANDER C., Mus.D., St. Andrews, Cantab. et Edin., LL.D., D.C.L., &c., Principal of the Royal Academy of Music.
MACLEAN, CHARLES, Esq., M.A., Mus. Doc., Oxon.
PRENDERGAST, A. H. D., Esq., M.A.
PROUT, E., Esq., B.A., Lond., Mus. Doc., Dub. et Edin., Prof. Mus. Univ. Dub.
RAYLEIGH, Rt. Hon. LORD, M.A., F.R.S.
STANFORD, Sir CHARLES VILLIERS, Mus. Doc., Cantab., Oxon. et Leeds, M.A., D.C.L., Prof. Mus. Univ. Camb.

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COBBETT, W. W., Esq.
EDGAR, CLIFFORD B., Esq., B.Sc., Mus. Bac., Lond.
LLOYD, C. HARFORD, Esq., M.A., MUS.D., Oxon.
MAITLAND, J. A. FULLER, Esq., M.A.
McNAUGHT, W. G., Esq., F.R.A.M., Mus. Doc., Cantuar.
SHINN, F. G., Esq., Mus. Doc., Dunelm.
SOUTHGATE, THOMAS LEA, Esq.
SQUIRE, W. BARCLAY, Esq., M.A., F.S.A., F.R.G.S.
STAINER, J. F. R., Esq., M.A., B.C.L.
WEBB, F. GILBERT, Esq.

TRUSTEES.

Sir FREDERICK BRIDGE, M.V.O. | J. A. FULLER MAITLAND, Esq., M.A.
J. F. R. STAINER, Esq., M.A., B.C.L.

HON. TREASURER.

CLIFFORD B. EDGAR, Esq., Mus. Bac., Wedderlie, Queen's Road, Richmond, Surrey.

HON. AUDITORS.

DAVID JAMES BLAIKLEY, Esq.
Dr. C. BOWDLER.

HON. SOLICITOR.

ARTHUR T. CUMMINOS, Esq.

SECRETARY.

J. PERCY BAKER, Esq., Wilton House, Longley Road, Tooting Graveney, S.W.

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HONORARY FOREIGN MEMBERS.

Adler, Prof. Dr. Guido (Vienna).
Gevaert, Monsieur F. A. (Brussels).
Riemann, Dr. Hugo, Mus. Doc., Edin., Phil.D., Göttingen (Leipsic).
Stradiot, Monsieur Eugene (Madras).

LIFE MEMBERS.

Alexander, Lesley, Esq.
*Baker, J. Percy, Esq., Mus. Bac., Dunelm., A.R.A.M. (*Secretary*).
Beaumont, Captain Alex. Spink.
*Blaikley, David James, Esq. (*Hon. Auditor*).
Bosanquet, R. H. M., Esq., M.A., F.R.A.S., F.C.S., Fellow of St. John's College, Oxon. (*Vice-President*).
Brogden, F. B., Esq.
Clarke, Sir Ernest, M.A.
*Cooper, E. Ernest, Esq.
Finlayson, Ruthven, Esq.
*Hadow, W. H., Esq., M.A., Mus. Bac., Oxon.
*Lacy, F. St. John, Esq., A.R.A.M.
*Latham, Morton, Esq., LL.D., M.A., Mus. Bac., Cantab., J.P.
*Sharp, H. Granville, Esq., M.A., Oxon.
*Shinn, Frederick G., Esq., Mus. Doc., Dunelm., A.R.C.M., F.R.C.O.
Spottiswoode, W. Hugh, Esq.
Stainer, Edward, Esq.
Stainer, J. F. R., Esq., M.A., B.C.L. (*Trustee*).
*Strangways, A. H. Fox, Esq.
*Welch, C., Esq., M.A.
*Woods, F. Cunningham, Esq., M.A., Mus. Bac., Oxon.

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Abernethy, Frank N., Esq., Mus. Doc., Oxon.
Adams, W. Grylls, Esq., M.A., F.R.S., Professor King's College (*Vice-President*).
*Aikin, W. A., Esq., M.D.
*Alabaster, J. H., Esq.
Alsop, John, Esq.
*Arkwright, G. E. P., Esq. (Newbury).
Attenborough, Miss Florence G.

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*Barton, Mrs. F. A.
Belsham, Oliver D., Esq., J.P.
Bengough, Rev. E. S., M.A., Mus. Bac., Oxon.
*Bennett, G. J., Esq., Mus. Doc., Cantab. (Lincoln).
*Benson, Lionel S., Esq.
Bisgood, J. J., Esq., B.A.
Bonner, W. Harding, Esq.
Borland, J. E., Esq., Mus. Bac., Oxon., F.R.C.O.
Boundy, Miss Kate, A.R.C.M.
*Bowdler, C., Esq., M.A., LL.D., Mus. Bac., Dublin (*Hon. Auditor*).
*Bridge, Sir Frederick, M.V.O., M.A., Mus. Doc., Oxon., Organist, Westminster Abbey, Prof. Mus. Univ. Lond., Gresham Prof. Mus. (*Vice-President and Trustee*).
*Bridge, J. C., Esq., M.A., Mus. Doc., Oxon. (Chester).
Brooksbank, Oliver O., Esq., Mus. Doc., Dunelm., F.R.C.O. (Torquay).
Browne, Rev. Marmaduke E.
Brownlow, Mrs. J. M. E.
Bruce, George F., Esq., F.R.C.O.
*Buck, Percy C., Esq., M.A., Mus. Doc., Oxon. (Harrow).
Burgess, Francis, Esq., F.S.A. Scot.
Butler, Walter, Esq.

Carrick, Ernest F. P., Esq.
*Cart, Rev. Henry, M.A.
*Carter, Miss Margaret, L.R.A.M., A.R.C.M.
Casson, Thomas, Esq.
*Chamberlayne, Miss E. A.
Chaplin, Miss Nellie.
*Clarke, John Grey, Esq., M.A., Mus. Bac., Oxon., F.R.C.O.
Clarke, Somers, Jun., Esq.
Clements, Miss Clara H., A.T.C.L.
*Cobbett, W. W., Esq.
Collard, John C., Esq.
*Coward, Henry, Esq., Mus. Doc., Oxon. (Sheffield).
Crews, Chas. T. D., Esq.
Croger, T. R., Esq.
*Culwick, James C., Esq., Mus. Doc., T.C.D. (Dublin).
*Cummings, W. H., Esq., Mus. Doc., Dub., F.S.A., Principal Guildhall School Mus. (*Vice-President*).
Curwen, J. Spencer, Esq., F.R.A.M.

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Dale, C. J., Esq.
Davison, Munro, Esq., L.R.A.M.
Daymond, Miss Emily R., Mus. Doc., Oxon., A.R.C.M.
*Dent, Edward J., Esq., M.A., Mus. Bac., Cantab. (Cambridge).
Dillon, Charles E. M., Esq.
*Donaldson, Sir George.
*Douglas, Colonel H. A. (Rome).

*Edgar, Clifford B., Esq., Mus. Bac., Lond., B.Sc. (*Hon. Treasurer*).
*Edwards, F. G., Esq., F.R.A.M.
*Ellingford, Herbert F., Esq., A.R.C.M. (Dover).
Everington, W. A., Esq.

*Ferguson, Miss Phémie, A.R.C.M.
Fisher, T. Disney, Esq.
*Fleming, W. P., Esq. (Dundee).
Flexman, Miss H., L.R.A.M.
Fox, Arthur M., Esq., Mus. Bac., Lond., A.R.C.O.

*Galpin, Rev. F. W., M.A., F.L.S.
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*Goodman, P., Esq. (Dublin).
*Gray, Alan, Esq., LL.M., Mus. Doc., Cantab. (Cambridge).
Gray, Mrs. Robin.
*Griffin, Ralph, Esq.

Habn, Bernard, Esq., F.R.G.S. (Ilfracombe).
Harding, H. A., Esq., Mus. Doc., Oxon. (Bedford).
Harris, Richard, Esq., Mus. Bac., Oxon., F.R.C.O.
Harrison, Walter, Esq., M.A., Mus. Bac., Oxon.
Havergal, Captain A., R.N. (Sevenoaks).
Haysman, Hamilton, Esq.
*Herbert, George, Esq.
Hichens, The Rev. Canon F. H., M.A. (Canterbury).
Higgins, Miss Florence G. E., Mus. Bac., Lond.
Hill, Arthur F., Esq.
Hill, Arthur G., Esq., M.A., F.S.A.
Hill, Miss Cecilia.
Hill, Cyril F., Esq.
*Hinton, J. W., Esq., M.A., Mus. Doc., Dub.
*Holland, Theodore, Esq.
Horn, William, Esq., C.E.
Hulton, F. Everard W., Esq., Mus. Bac., Oxon.
Huntley, George F., Esq., Mus. Doc., Cantab.
Hurdle, H. A., Esq., A.R.A.M. (Weymouth).

Jervis-Read, H. V., Esq., A.R.A.M. (Winchester).
*Johnston, Miss Agnes, Mus. Bac., Edin. (Edinburgh).

*Karlyle, C. E., Esq.
*Kilburn, N., Esq., Mus. Bac., Cantab.
Knox, Brownlow D., Esq.
*Koenig, Madame Rose.
Kühn, Miss Adèle.

*Langdale, Miss Mary.
Langley, George, Esq.
*Lee, E. Markham, Esq., M.A., Mus. Doc., Cantab.
*Letts, Chas., Esq.
Littleton, Alfred H., Esq.
*Lloyd, Chas. H., Esq., M.A., Mus. Doc., Oxon. (Windsor).
*Lowe, C. Egerton, Esq.

*Mackenzie, Sir Alexander C., Mus. Doc., St. And., Cantab. et Edin., LL.D., D.C.L., &c., Principal of the Royal Academy of Music (*Vice-President*).
*Maclean, Charles, Esq., M.A., Mus. Doc., Oxon. (*Vice-President*).
*Maitland, J. A. Fuller, Esq., M.A., F.S.A. (*Trustee*).
Martyn, Saml. S., Esq., Mus. Bac., Oxon.
*Matthew, James E., Esq.
*McMillan, John, Esq.
*McNaught, W. G., Esq., F.R.A.M., Mus. Doc., Cantuar.
*Miller, George Elliot, Esq.
Morley, Charles, Esq., M.P.
*Mountain, Thos., Esq.

Naylor, Edward W., Esq., M.A., Mus. Doc., Cantab. (Cambridge).
*Newmarch, Mrs. Henry.
Nicholson, Alfred J., Esq. (St. Albans).
Nicholson, Sydney H., Esq., M.A., Mus. Bac., Oxon. (Carlisle).
*Niecks, Fr., Esq., Mus. Doc., Dub., Prof. Mus. Univ. Edin. (Edinburgh).

*Ohlenschlager, Miss C.

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*Parry, Sir C. Hubert H., Bart., C.V.O., Mus. Doc., Oxon., Cantab., Dub. et Leeds, Prof. Mus. Univ. Oxf., Director Roy. Col. Mus. (*President*).
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Perceval, Miss Caroline, Mus. Bac., R.U.I.
Pownall, Frank, Esq.
*Prendergast, A. H. D., Esq., M.A. (*Vice-President*).
Prescott, Miss Oliveria, A.R.A.M.
*Preston, Sidney J., Esq., A.R.C.O.
Prior, Mrs. H. Stansfeld, A.R.C.M.
*Prout, E., Esq., B.A., Lond., Mus. Doc., Dub. et Edin., Prof. Mus. Univ. Dub. (*Vice-President*).

Randegger, Cav. Alberto.
Rayleigh, Right Honourable Lord, M.A., F.R.S. (*Vice-President*).
Richardson, A. Madeley, Esq., M.A., Mus. Doc., Oxon.
*Rommel, Miss A. Louise.
*Rose, Algernon S., Esq., F.R.G.S.
*Rube. C. E., Esq.

St. Leger, Wm. Douglas, Esq. (Madras).
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*Scholes, Percy A., Esq. (Leeds).
*Shakespeare, William, Esq.
*Shaw-Hellier, Col. T. B. (Wolverhampton).
*Shedlock, Jas. S., Esq., B.A.
*Sidebotham, J. W., Esq., Mus. Bac., Oxon.
Smith, Miss Grace M., L.R.A.M.
Smith, W. Macdonald, Esq.
*Smyth, Miss Isabella Stuart, L.R.A.M.
*Southgate, Thos. Lea, Esq.
Spooner-Lillingston, Rev. S. E. L., M.A., Mus. Bac., Oxon.
*Squire, W. Barclay, Esq., M.A., F.S.A., F.R.G.S.
Stacpoole, Mrs., A.T.C.L. (Cloyne).
*Stainer, Miss E. C.
*Stanford, Sir C. Villiers, M.A., Mus. Doc., Cantab., Oxon. et Leeds, Prof. Mus. Univ. Camb. (*Vice-President*).
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Swan, Frank E., Esq., F.R.C.O., A.R.C.M. (Chelmsford).
Swann, Stretton, Esq., Mus. Bac., Dunelm., F.R.C.O.
Szlumper, Sir James, J.P., D.L.

Taylor, Franklin, Esq.
*Taylor, Sedley, Esq., M.A., Trin. Coll., Camb.
*Terry, R. R., Esq.
*Thelwall, W. H., Esq.
Thomas, John, Esq.
Thwaites, Lewis, Esq. (California).
*Tovey, Donald Francis, Esq., B.A.
Treherne, George G. T., Esq.
*Trotter, T. H. Yorke, Esq., M.A., Mus. Doc., Oxon.

*Vernon, E. E. Harcourt, Esq.
*Vincent, W. Karl E., Esq. (Yokobama)
*Visetti, A., Esq.

*Waterlow, Herbert J., Esq.
*Watson, H., Esq., Mus. Doc., Cantab. (Manchester).
*Webb, F. Gilbert, Esq.
Wedmore, Edmund T., Esq. (Bristol).
Welch, W., Esq., M.A.
*Werner, Miss Hildegard, A.J.I. (Newcastle-on-Tyne).
West, John E., Esq.
*Westerby, Herbert, Esq., Mus. Bac., Lond. (Middlesbrough).
Wetton, H. Davan, Esq., Mus. Doc., Dunelm.
White, J. S., Esq.
Widdows, A., Esq.
*Williams, C. F. Abdy, Esq., M.A., Mus. Bac., Cantab. et Oxon.
Williams, Ernest Victor, Esq.
Williams, Miss E. M., A.R.C.O.
*Willmott, Miss E. A.
*Wooldridge, H. Ellis, Esq., M.A.
Woolley, Miss E. M. (N. S. Wales).
*Wyndham, Hon. Hugh A. (South Africa).

Yeatman, Harry O., Esq.

Those who are also Members of the International Musical Society are indicated by * to their names.

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THE MUSICAL ASSOCIATION.

FOUNDED 1874. INCORPORATED 1904.

REPORT.

THE ANNUAL GENERAL MEETING OF MEMBERS WAS HELD ON TUESDAY, NOVEMBER 21, 1905, AT THE KING'S ROOM, MESSRS. BROADWOOD'S, CONDUIT STREET, W.

Sir C. HUBERT H. PARRY, Bart., in the Chair.

The following REPORT *of the Council was read by the Secretary:—*

THE Council have pleasure in submitting their Report and Accounts for the 31st Session.

Papers have been read by Mr. William Shakespeare, Dr. T. H. Yorke Trotter, Mr. W. W. Starmer, Dr. E. Markham Lee, Miss Lucy Broadwood, Mrs. Newmarch, Mr. F. Gilbert Webb, Mr. Thomas Strevens, and Dr. Arthur Somervell. In recording their thanks to these ladies and gentlemen, the Council desire at the same time to acknowledge the kindness of Mr. J. Campbell McInnes, Mr. C. A. Lidgey, Miss Grainger Kerr, Mr. Seth Hughes, Mr. Richard Epstein, and Mr. J. T. Lockyer for their assistance with illustrations to certain of the Papers. The volume of Proceedings wherein these Papers and the Discussions thereon are included will be ready shortly.

The Council have again the pleasure to report that the membership has been well maintained, the numbers

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showing a slight increase on last year. At the same time, however, they feel that the position of the Association would be much strengthened, and its influence and dignity much enhanced, if the roll of members was materially enlarged. Its position as the only learned Society in Great Britain wholly devoted to music is unique, and the Council invite those interested in the Art, Science, and History of Music to become members of the Musical Association.

The Council have the satisfaction of being able to report that the attendance at the monthly meetings during the last Session shows a substantial increase, probably constituting a record in the history of the Association. Concurrently with this, and probably consequent upon it, the discussions have been particularly full and animated in character. With a view to further developing this side of the meetings, the Council have resolved that they shall for the future be held on the *third*, instead of the second, Tuesday in the month, it having been represented to them that the day hitherto used was inconvenient, if not impossible, to many members.

It is with deep regret that the Council have to record the deaths of Mr. Walter Macfarren and the Hon. A. L. Orde-Powlett. Mr. Macfarren, who was a Vice-President, had been a member of the Association for many years and took great interest in its welfare. Mr. Orde-Powlett devoted his life and his musical talents to the promotion of the art he loved in the North of England, by organizing and superintending many competitive festivals, and his influence on music was widespread and wisely exerted.

The Annual Dinner was held at the Monico Restaurant on November 15, 1904, the President, Sir C. Hubert H. Parry, was in the chair, and there was a large gathering of members and their friends to the number of 116. The programme of music was contributed by Madame Rose Koenig, Miss Bessie Cartwright, Dr. Markham Lee, Mr. Philip Cathie, Mr. J. A. Clinton, and Mr. W. Y. Hurlstone, to all of whom the Council are much indebted for their kindness on the occasion.

The President, Vice-Presidents, Hon. Officers, and five ordinary members of Council,—Mr. Clifford B. Edgar,

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Mr. J. A. Fuller Maitland, Dr. Shinn, Mr. T. L. Southgate, and Mr. J. F. R. Stainer—retire from office. They offer themselves for re-election.

Dr. Cummings moved, and Mr. Belsham seconded, the adoption of the Report. This was carried unanimously.

The Hon. Treasurer presented the Balance Sheet, duly audited and attested, which, on the proposition of the Chairman, seconded by Mr. Southgate, was passed unanimously.

The election by the Council of Dr. C. Harford Lloyd to fill a casual vacancy on the Council was formally reported to the meeting and duly confirmed.

Dr. Cummings moved: "That the retiring officers whose names had been submitted to the members be re-elected." This was seconded by Mr. Casson and carried.

Mr. Southgate moved, and Miss Attenborough seconded: "That Sir Alexander C. Mackenzie be elected a Vice-President." This was carried unanimously.

A cordial vote of thanks was then passed to the President, Council, and Officers for their services during the past year.

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FOUNDED 1874.

Income and Expenditure from

Dr.		£	s.	d.	£	s.	d.
1903. Nov. 5.	To Balance in Hand				13	6	0
	" Subscriptions:—						
	" 1899-1900 (1)	1	1	0			
	" 1900-1901 (1)	1	1	0			
	" 1901-1902 (10)	10	10	0			
	" 1902-1903 (14)	14	14	0			
	" 1903-1904 (28)	29	8	0			
	" 1904-1905 (189)	198	9	0			
	" 1905-1906 (4)	4	4	0			
					259	7	0
	" Dividends				11	17	8
	" Sale of Proceedings				0	19	0
	" Receipts for Dinner, Nov., 1904 (118 @ 5/-)				29	10	0
	" Internationale Musikgesellschaft account:—						
	Subscriptions 1901-1902 (2)	1	0	0			
	" 1902-1903 (3)	1	10	0			
	" 1903-1904 (11)	5	10	0			
	" 1904-1905 (104)	52	0	0			
					60	0	0
					£374	19	8

ASSETS.	£	s.	d.
£500 os. 6d. 2½% Annuities @ 87¼	436	5	0
Stock of Volumes of Proceedings	60	0	0
Stationery and Plates	3	15	0
Nest of Drawers	3	5	0
Reading Desk	1	10	0
Blackboard and Easel	1	5	0
Ballot Box	0	15	0
	£506	15	0

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ASSOCIATION.

INCORPORATED 1904.

November 5, 1904, *to October* 31, 1905.

Cr.	£	s.	d.	£	s.	d.
By Printing and Stationery :—						
Novello & Co., Ltd. (Proceedings)	74	2	3			
" (Sundries)	2	13	0			
W. Fraser (Miscellaneous Printing)	11	1	0			
J. H. Broad & Co. (Circulars)	2	0	0			
Lists, 11s. 9d.; Advertisements, 11s.	1	2	9			
				90	19	0
" Expenses of Session 1904-1905 :—						
Rent of Hall	5	5	0			
Refreshments	15	13	6			
Reporter's Fee	8	8	0			
Lecture Expenses	1	1	0			
				30	7	6
" Postages and Petty Expenses :—						
(Secretary, £3 8s. 3d.; Treasurer, £1 19s.; Bank, 5s. 8d.) ...				5	12	11
" Salary of Secretary				42	0	0
" Expenses of Dinner, 1904 :—						
Messrs. Monico	29	0	0			
Artists' Expenses	4	4	0			
Programmes	1	15	0			
				34	19	0
" Treasurers of the I.M.G.				53	10	0
" Balance in Hand				117	11	3
				£374	19	8

In accordance with the provisions of the Companies Act, 1900, we certify that all our requirements as Auditors have been complied with.

We beg to report that we have Audited the above Accounts, and in our opinion such Accounts are properly drawn up, so as to exhibit a true and correct view of the state of the Association's affairs, as shown by the Books of the Association.

(Signed)
D. J. BLAIKLEY.
C. BOWDLER.

London, November 7, 1905.

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NOTICE.

Papers or short communications for the Monthly Meetings are received from or through Members; these and suggestions as to suitable subjects and capable writers will be gladly considered by the Council. If desired, such papers can be read on behalf of the authors.

Members are desired to make the Association and its objects as widely known as possible. The Secretary will forward Prospectuses and Nomination Forms on application.

Members preferring to do so can pay their subscriptions through their Bankers. A form for this purpose may be obtained of the Hon. Treasurer.

Any change of address should be promptly notified to the Secretary, as occasional complaints of the non-receipt of books and notices are usually traceable to either old or insufficient addresses.

SPECIAL NOTICE.

At a Special General Meeting held on February 13, 1900, the following Resolution was passed: "That the Council be and is hereby authorised to add to the title of the Musical Association on its publications and prospectuses till further notice the words 'In connection with the International Musical Society.'"

The English Committee of the latter Society (International Musical Society) consists of: Sir Alexander Mackenzie (President), Mr. Otto Goldschmidt (Vice-President), Sir Hubert Parry, Bart., Sir Frederick Bridge, Sir Charles Stanford, Dr. James Culwick, Dr. W. H. Cummings, Mr. E. J. Dent, Mr. Clifford B. Edgar, Mr. W. H. Hadow, Dr. Charles Maclean, Mr. J. A. Fuller Maitland, Dr. W. G. McNaught, Professor Niecks, Professor Prout, Mr. W. Barclay Squire. The Society publishes a monthly Journal and quarterly Magazine, employing four languages, with the object of promoting interchange between different countries of information and opinions concerning the history, art, and science of music.

Papers read before The Musical Association will, in addition to ordinary publication in The Musical Association's own Proceedings volume, be published also in the pages of the International Musical Society, if accepted for that purpose.

Owing to the long-standing position of the Musical Association, members thereof are admitted as members of the International Musical Society on very special terms, which can be ascertained from the Secretary of the Musical Association.

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NOVEMBER 21, 1905.

W. H. CUMMINGS, ESQ., MUS.D., F.S.A.,
VICE-PRESIDENT,

IN THE CHAIR.

DEVELOPMENT OF THE RESOURCES OF THE ORGAN.

BY THOMAS CASSON.

WITH regard to this I premise that if you wish to boast of your organ that it weighs so many tons, has so many score of stops and so many thousand pipes, has so many miles of wire or tubing, requires so many score of horse-power to blow it, has so many billions of combinations—arithmetically, not artistically—possible, "Like the nails in the horse's shoes, Sammy," I have nothing on which I can inform you.

If, however, you wish to follow the Art of Organ-building, with which megalomania has nothing more to do than has a New York sky-scraper with the Taj Mahal, you must follow artistic rules, amongst which are:

1. No effort must be wasted.
2. *Ars est celare artem.*

Again, if you are of the class of organists who require to have everything done for them, instead of "mixing their colours with brains," I have nothing to show you: but

surely an organist is something more than a peripatetic pianola and an organ something more than a penny-in-the-slot machine.

My life-work has been to render the English organ other than the brutal, clumsy and inane machine that it is: to make it musical, flexible, amenable: to eliminate mechanical registering and offer facilities for that which is eclectic and intellectual, simple and facile, and to do what in me lies to exorcise the base, immodest and sordid spirit of megalomania by which, in default of artistic development, the magnificent and beautiful Art of Organ-building is degraded: to use all legitimate economy, which does not consist in cheeseparing, but the reverse: vastly to simplify mechanism. In all these things I have succeeded; but, from whatever cause, I have never—after twenty-five years' work—gained the ear of the public, nor any general notice by the Press; nor so far, with few exceptions, have I succeeded in arousing the slightest interest in these objects amongst those to whom one looks for light and guidance.

I especially wish to draw attention to the fact that the great invention of the superb English genius, Charles Spackman Barker, has revolutionised the organ as effectively as steam-power has revolutionised locomotion. It is not merely to key-manipulation and stop-moving that the revolution extends, but also to many minor details, rendering possible many desirable things formerly attainable only in defective, complex and inaccessible form. For more than half a century the history of organ mechanism is that of the Pneumatic Lever.

Notwithstanding this, however, and in spite of innumerable and often beautiful and ingenious developments of details of the pneumatic lever, we continue to build organs that in their tonal and accessorial schemes are more worthy of coaching than of steam-locomotive days.

I should have liked to dwell upon the vast resources opened up by modern discoveries in the voicing of pipes and on the countless varieties of tone obtainable by their combination: but apart from this, if we have an organ of given size and a certain number of pipes it is possible to develop its existing resources in only one way; that is to *make the pipes serve in varied capacities.* As there are those who deny this obvious truism and tell you that such treatment is "illegitimate," "inartistic," or what not, we will examine the accuracy and sincerity of their statement. The real *crux* is that we must frame rules for ordination of all such devices, so that we shall not on the one hand with Meister-Singer pedantry reject useful and admissible devices, nor on the other run riot with an excess that, like all excess, defeats its own ends. Still less may we use the devices for purposes of

deception. It is regrettable that these and other important matters have not long ago been taken up and settled.

Apart from mere megalomaniac vulgarity, then, organ development thus resolves itself into systematising and making accessible in various capacities the existing pipes, stops, stop-families and claviers. With the pipes the first step was segregation of whole rows or sets by silencing them; that is by applying *stops;* for, as doubtless you are aware, the organ was originally always "full" without mitigation or variety. Here, then, we meet with pipes serving, by orchestral analogy, in a second capacity, that of *Solo* as distinct from *Ripieno*. This most important device led to the invention of "stops," as they were soon termed, of greatly varied make and tone.

The first attempt to vary the work of pipes in groups was successfully effected by assigning them to different claviers. At first, pitch as much as quality seems to have been considered, and the tradition is still extant in such matters as an organ of 32 ft. Pedal, 16 ft. Great, 8 ft. Swell or Brüstwerk and 4 ft. Choir. Here we have families of stops, at first not greatly differing in form, serving in differing capacities as regards scale and pitch. This grouping on varied claviers soon developed itself as the most perfect of combination movements; though of course such combinations were restricted to the number of claviers.

These matters of stops and claviers are now so commonplace that few realise their importance as developments or the progress made from the early, crude mechanisms by which they were effected.

Borrowing.

It was not long, we may be sure, before it was perceived that many pipes, particularly the larger and more costly, could be made to serve on two claviers. The first application of this method was by "borrowing." It is interesting to me to learn that the earliest application known was in the form which, without knowing of this instance, I had persistently advocated for a quarter of a century, viz., the borrowing of the upper range of a pedal stop of 16 ft. from the lower range of the corresponding manual stop of 8 ft. Our esteemed member Mr. Abdy Williams quotes this from Prætorius as effected at Halle about A.D. 1500, and remarks that it was then a common practice. It is interesting also as showing that the primary duty of the pedal organ was even then thoroughly understood and carried out generally; that duty being to provide proper basses for the manual stops, as we are taught by Best, Hopkins, and the German builders and authorities to whom we owe the pedal-board and pedal organ.

Here, as one who has been long before the public, I wish to enter an earnest protest. I have for years advocated the essential *principle* of a proper pedal organ properly controlled, as against the ignorant and brutal treatment to which that department has ever been subjected in this country. My system is absolutely and entirely a system of control; but it is absurd to employ it for a pedal organ that in an artistic sense cannot be said to exist. There must be at any cost, in a complete instrument, a proper pedal organ, including proper 16 ft. basses in the swell box. I claim, indeed, that it is legitimately possible to use borrowing as a means to that end; and hence I advocate careful and legitimate borrowing for the sake of economy in room and money; but my system is a thing absolutely independent of this *detail* of borrowing.

Here again I must point out that the Pedal Organ itself is a conspicuous illustration of the fact that development of resources must take the form of making pipes do duty in several capacities; for from a few sets of pipes the pedal organ has to evolve proper basses for all the stops and stop combinations of several manuals. How is it possible to contend that pipes must do duty in only one capacity?

If those who condemn borrowing in this or any other rôle had ever themselves produced a decent pedal organ without borrowing, something might be said for their complete but lavish ideas; but in no case have they done so. My protest is against my system of organ-building being regarded as in any way *dependent on* borrowing. Borrowed or not borrowed, there must be a proper Pedal Organ, and no condemnation of a non-essential detail absolves us from observance of this vital and elementary principle. Moreover, there are those who have been holding me up to scorn for advocating borrowing, who now use it freely with a zeal that is certainly not according to knowledge. How then do they conceal their *volte-face?* Simply by using borrowing and calling it by another name! One can only infer as to what use they have been accustomed to apply borrowing when its use under its proper name is tabooed. Verily "in the house of the hanged one must not speak of rope."

Let us examine two other applications of borrowing. At Salisbury, Harris borrowed all the Great Organ, with the exception of one stop, to form the Choir Organ. As described, it was hardly economical for the smaller pipes; for the conveyances alleged to have been used from sound-board to sound-board must have cost more in money and room than actual separate pipes, besides requiring hundreds of inaccessible non-return valves. I very much doubt, however, whether the major portion of this borrowing was by conveyances; particularly because the illustration shows a Choir Organ in front. It was far more probably effected

by one soundboard for the lower notes of both Great and Choir, with alternate grooves and alternate sliders, a device by no means new. Possibly the front case contained small pipes which it would not pay to borrow.

In considering this use of borrowing we must remember that in Harris's day there were no combination movements or couplers, so that under the circumstances of the times it was no vain boast that "On this organ may be more varietys express'd than by al ye organs in England."

Nevertheless we find that this method was not approved, possibly because of trouble with the inaccessible mechanism, and that Smith subsequently built an organ of which it was stipulated that no pipes should do double duty.

The absence from German organs of fifty years ago of any adequate controlling accessories, and their poverty-stricken lack of couplers, probably formed a similar reason for Schülze's borrowing the Solo Organ from the Swell at Doncaster.

I do not, as shown by the rules I have endeavoured to frame, regard these methods as legitimate; but they were justifiable, as equivalent to a sort of adjustable combination action, in Harris's day.

I now proceed to illustrate borrowing as carried to ridiculous excess:

A Distinct Abuse.

A certain builder provides some four-manual stops and by borrowing each on two manuals and pedals, in sub-sub-octave, sub-octave, unison, octave, super-octave and super-super-octave pitch, evolves an organ of two manuals and pedals of some 40 "stops" at the Console: but you will at once see that while for a single note (say middle C) a Double, Unison, Principal, Fifteenth and Twenty-second may be evolved from an Open Diapason, with no worse effect than that which results from disproportionate scaling, it cannot be done if another note an octave lower (say tenor C) be simultaneously struck; for tenor C would sound only its own note in 16 ft. pitch, because its Unison, Principal, Fifteenth and Twenty-second are already sounding. Thus we have in exaggerated form the most conspicuous defects of the octave and sub-octave coupler. Obviously this form of borrowing—I beg pardon, "continuation"—is inadmissible for the manuals; though in moderation it is useful on the pedals, where employment of anything more than single notes is very exceptional. Thus we find Hopkins recommending "borrowing"—of course under its true, straightforward, technical name—for obtaining the octave stops of the pedal

from an existing independent pedal stop, as recently done for the organ of the Royal College of Organists. This contrivance, first used, I think, by Robson, has been in constant use for half-a-century. One thus perceives much hypocrisy in the horror expressed of borrowing *per se*. On the showing of organ-builders, good, bad and indifferent, the question obviously is not whether borrowing is admissible, but of the extent to which it is so. In other words, borrowing requires ordination and limitation, not suppression; Nothing more: nothing less.

I have given three instances of borrowing: The first, legitimate, economical and useful. The second, illegitimate to a great extent, but fairly admissible under the circumstances of the times. The third, borrowing carried to extreme and ridiculous abuse; as regards which, however, I quote the ordinary truism, viz.: that abuse forms no argument against use.

I suggest the following laws for admission and restrictions of borrowing:—

1. The mechanism must be simple and accessible, and must not give "second wind."

2. The borrowing must be economical. That is, it must cost less in room or money, or both, than actual independent pipes.

3. It must be legitimate. That is, there must be no serious deficiency perceptible when the original and the borrowed stops are used together.

4. The device must be fully set forth, in design and contract, under its true technical name.

Restricting ourselves to these rules, with a reasonable and wholesome corrective in the adage *de minimis non curat lex*, we shall find borrowing of immense value in relation to the Pedal Organ, a department most unworthily treated in England. On the other hand we shall find that, with trifling exceptions, it is practically prohibited for the manuals.

Mechanically the usual modern method of borrowing is to place on a separate sound-board, termed a "pneumatic block," the pipes which are to be borrowed. The pneumatic block has pneumatic relays suitable for tubular action. All that is then necessary is to bring to each relay a tube, guarded by a non-return valve, from each source common to the borrowed pipe. This is simple. The pallets of the "block" can usually be made perfectly accessible; each pipe has but one

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pallet and wind supply, so that "second wind" is impossible. As a matter of fact, the borrowed stops are thus merely pneumatically coupled, stop by stop; and this would be a more resourceful method for all of them than coupling them, as usual, by a whole sound-boardful at a time, if the game were worth the candle. It is not worth it, however; for the mass of multiplex and (worst of faults) inaccessible mechanism involved would be contrary to Rule 1, and, often, to Rule 2. At the same time one sees the absurdity of condemning modern borrowing when used to a moderate extent, while commending the practically identical mechanism of coupling. It would seem that to couple pneumatically a single stop is iniquitous, while to couple a dozen is praiseworthy: to couple one stop and call it "borrowing" is anathema: to do the same thing and call it "coupling" is blessed! To such *reductio ad absurdum* are we brought if we repudiate *per se* the borrowing rendered possible by Barker's invention. Rule 1, then, is easily kept. As to Rule 2, however, we shall find that, although the pneumatic block and tubes save much in the lower ranges, we soon arrive at a point where it pays better to employ separate pipes than to borrow. I do not think that it pays to put borrowing mechanism expressly for stops of 4 ft. or less. A borrowed 8 ft. octave will save about half the cost, while a borrowed 16 ft. octave will save from two-thirds to three-fourths. Once more, therefore, it is obvious that these considerations are applicable to hardly any pipes but those of the pedal. As regards room it is always well to save it.

It is frequently better to borrow large pipes which require much standing and speaking room than to have independent pipes destitute of such room. Subject to the rules mentioned and quite apart from financial advantage, it is better to borrow than to crowd.

Of Rule 4, I can only say that no self-respecting organ-builder will fail of his own accord to comply with it. Others may prefer to use the euphemisms "transmission," "derivation," "continuation," or what not, or even not to mention the fact of "borrowing" at all.

The crucial rule is No. 3, which practically excludes all borrowing from manual to manual on itself or from another.

In the Pedal there are three methods of borrowing, and I dwell upon them because much interest appears to be at last excited upon this subject.

1. Borrowing the upper range of an existing independent pedal stop to form the lower range of a complementary octave stop. This is, as already stated, very widely used, and may very well be extended so as to provide, from one set of pipes, pedal stops in 32 ft., 16 ft., and 8 ft. or in 16 ft. 8 ft. and 4 ft. The method is not absolutely correct, for there is a deficiency when the playing is in octaves, as already demonstrated, but

pedal-playing in octaves is so exceptional, and, when resorted to, the small defect is usually so well covered by coupled manuals, that refusal to adopt this economy is little more than grotesque pedantry. There is no *serious* appreciable loss incurred by recourse to it even in the case of the most important pedal stops of the most important organs.

2. The second principle is the borrowing of the upper range of a pedal stop from the lower range of a correlative manual stop, *e.g.*, the upper 18 notes of a pedal Open Diapason from the bass of a manual "Open." This is strictly legitimate; for it is the primary duty of the pedal organ to provide accurate and appropriate basses for corresponding manual stops. The loss in playing in octaves is rather greater, because not so well covered by manual coupling. It would thus be well not to employ it for the heaviest pedal stops of large organs; but it answers very well for the chief pedal stops of organs not exceeding some twenty-four manual stops and—owing to the saving of room which it effects—it is of exceptional value for the provision of that elementary and necessary feature of an artistic organ, a sufficiently numerous, powerful and varied group of practically independent pedal stops *inside the Swell box.*

3. We now come to the third method of borrowing for the pedal, viz., borrowing in identical pitch. It has frequently been used by builders of the highest class, and it is admissible to some extent, though it can in no way supersede the necessity for stops of more independent character whether in the Swell or out of it. For very light 16 ft. pedal stops, and *for those only*, it is admissible, for the following reason: The manual doubles are but seldom used except in full combinations; for such combinations the pedal bass is reinforced by heavy stops. Thus the absence of the lighter basses is not perceived, notwithstanding that, theoretically, Rule 3 is broken when both stops are drawn and coupled. *De minimis non curat lex.* There is no *serious* appreciable loss.

On the other hand it is quite the usual thing, as pointed out by Mr. Best, to find in England large organs totally destitute of soft pedal stops. The organist has to play upon preposterously heavy basses, the only ones available, though the gentle but large and costly pipes that would form suitable musical basses are standing silent and inaccessible on the manual sound-boards. In the face of such pedantic imbecility the objections to borrowing are, I say, simply grotesque.

What, then, must be emphasised is that those who scornfully reject borrowing are not thereby released from the obligation to provide pedal basses adequate not only in power—we usually have that to the extent of gross brutality—but also in number, variety and accessibility.

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Opponents of borrowing and of numerous pedal stops often rightly object to carrying down the bass of a Manual Dulciana or Viol, in an organ of pretension, on a stopped bass from tenor C to CC. On what possible pretext come they to be satisfied for the semitone below that sacrosanct note, and all beyond it, with *one stopped bass for the whole of the quieter stops of a large organ?* Often there is not even that.

Coupling.

The development succeeding borrowing was the method of intercoupling the claviers. I need not enlarge upon this familiar device further than to point out that it is simply an extension of the principle of making stops speak in varied capacity. If, *e.g.*, the Swell be coupled *to* the Great the stops of the Swell at once become stops *of* the Great and do duty on that manual.

Octave Coupling.

A further development is the coupling of a manual to itself in octave or sub-octave pitch, the former a device long known in Italy under the picturesque title of "Terzo Mano," or "Third hand." By means of this the stops of 8 ft. act as of 4 ft. or 16 ft.; that is, the pipes again act in varied capacity, though only in addition to their original rôle, not independently.

These couplers are almost invariably introduced recklessly and inartistically; by none more so than by some of those who declaim against borrowing and duplication. In no organ of pretension should the octave-coupler be introduced without the necessary small and inexpensive extra octave of pipes, or without adequate 16 ft. stops to come to the rescue of the 8 ft.; thus maintaining an approximate balance and obviating the common result of making the 4 ft. ranks more numerous than the 8 ft. The sub-octave coupler I do not myself willingly insert except for quasi-orchestral effects of solo stops. It muddles intolerably the tonal balance when used chorally.

One meets in organs, especially under the vulgar tonal designs which frequently characterise "electric" organs, with such abominations as a collection of 8 ft. stops only, coupled in octave and sub-octave pitch, the result being analogous to Mrs. Bouncer's bolster, which, you may remember, contained " a handful and a half of feathers at each end and nothing whatever in the middle."

Generally, too, the extra octave is omitted, so that there are thus only some two and a half octaves of " Full Organ " !

A further development of octave and sub-octave actions is the " Unison Silent " or " Octaves alone " stop invented by

me, now coming into very general use. The effect is to make the 16 ft. or 4 ft. capacities of the stops independent of the 8 ft. range, enormously increasing the variety of the capacities in which the stops can serve; that is in still further "Development of the Resources of the Organ." This principle is developed still further in "Octave duplication," of which more anon.

With a view to ordination of octave and sub-octave coupling I suggest the following rules. As to the former:

1. Since "super-octave" is the term defining the ratio of the second octave, *i.e.*, 2 ft. to 8 ft., the definition should be to that of "Octave coupler."

2. The Octave coupler is inadmissible in organs of pretension unless (*a*) The necessary extra octave of pipes is provided to complete the range; (*b*) The scheme provides ample 16 ft. tone to reinforce the 8 ft., thus to maintain reasonable tonal balance.

3. As regards the latter, the sub-octave coupler is inadmissible in full playing.

Combination Action.

Time does not permit of my showing the practical results of these actions. As a rule they do not add to the actual resources, but since the intention is that they shall make accessible the existing resources, their practical effect is to render efficient service in development. I can deal to-night only with the ordinary English action.

This dates from Bishop's Composition Pedals, which displayed upon the stops certain arbitrary combinations. This principle was followed in the "pistons" of 1852 by Willis who, calling the pneumatic lever to his aid, moved the "Composition" action by thumb-pistons. There is no difference in principle between composition pedals, pistons or key-touches thus applied.

Employed as auxiliaries for registering combinations as intended, I think, by both Bishop and Willis, these movements are valuable; but, unfortunately, they have with some organists come to be regarded as an end and not as a means. These gentlemen expect everything to be done for them, and instead of registering by brain-work the thousands of possible combinations, they restrict themselves to the few arbitrary combinations provided by the builder, reducing the grand tone-palette of the organ to a crude chromo-lithography. The registering is as mechanical as the clavier work of a barrel-organ.

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"Adjustable" movements get over this drawback, but only to create others, a matter upon which time fails me to enter. I wish however to show you two combinational contrivances which I think vanquish these difficulties. They will at least interest you.

Obviously, if without any strain on the memory or bewildering mass of exterior accessories we can make available the unlimited combinations of eclectic and intellectual character, as distinct from the poor half-dozen of mechanical combinations, the virtual effect is to increase vastly the practical resources of the whole organ.

Study of the difficulties presented in eclectic as distinct from mechanical registering at once reveals the fact, realised by me twenty-five years ago, that the pedal organ and its couplers are the chief offenders. At every change of manual or manual power the whole supply of time and energy available is absorbed in the mechanical task of fitting a proper bass, so that the performer has then, for the manuals, either to accept the mechanical combinations of the ordinary organ-builder, or else, if he wishes to register the manuals eclectically, he must abandon the hope of obtaining a decent bass. Every organist is acquainted with this difficulty. Thus perfect control of the pedal stops and couplers is the first essential condition for securing eclectic, as distinct from mechanical, registering.

The crude contrivance of attaching the pedal stops to the composition work of the Great Organ is worse than useless. It often necessitates smashing up the combinations of the Great Organ to get a bass for Swell or Choir, and it prevents preparative use of the Great composition work because that use smashes up the basses extant for Swell or Choir.

Nor is the method of providing certain mechanical bass combinations to suit certain mechanical manual combinations of any use in eclectic registering. To attempt even this poor purpose I once saw an organ specification with forty-six key touches to govern six pedal stops and four pedal couplers!

This duty of providing a proper bass under all circumstances is fulfilled by my "Pedal Help," a stud or tablet, of which one is furnished for each manual. On touching one, the pedal stops and couplers instantly move into the correct bass for whatever combination of stops and couplers is extant on the respective manual. Not only so; but the Pedal Help having been touched, the pedal stops and couplers will, if desired, follow automatically all changes in the office, combinations and couplings of that manual. Without laying claim to the magical powers attributed to me by "Musical News," I may say that the working of this device does look rather weird; as if an invisible attendant, not necessarily an elderly

gentleman, were at one's elbow to anticipate and execute one's wishes.

Time fails for describing the methods of dealing with the pedal in its secondary and tertiary rôles, viz., those of contrasting obbligato bass and strict solo respectively, but they are well provided for.

The difficulty with pedal stops and couplers being absolutely vanquished, we must consider the eclectic registering of the manuals.

One knows the difficulty of this eclectic as distinct from mechanical registering and how, do what one will, one has sometimes to pull up, even at the cost of a ghastly lapse in *tempo*, to adjust a stop or combination: but has anyone here set himself, as I have done, the task of investigating the *causes* of this difficulty?

The Pedal is the chief offender, as I have said; but what remains?

Well, the greater the number of manuals the less the difficulty, because more preparations are possible. Why, then, do we not impart the same preparational power to few manuals? Each manual has to do duty in two or more capacities, and the fewer the manuals the greater need for this versatility. In a two-manual organ the "Great" has to serve as Great, Choir and Solo, and the Swell as Swelliand Echo. In a three-manual modern organ the Choir has generally to serve for Choir and Solo. These things are elementary. Every organist has to face the difficulty as soon as he sits down to his organ.

Now the trouble is this, that in spite of the versatility necessary for each clavier, the combination movements provided are for the claviers in one capacity only, *e.g.*, for a two-manual organ the combination actions suit the Great and Swell in their *ensemble* or Choral rôles only. Thus the demand that they shall act as Choir, Solo and Echo is ignored. The draw-stops are muddled together in one place; the couplers, irrespective of the direction in which they are to act, are muddled together in another.

The difficulty is vanquished by a very simple combination action which I term "Duplication," by which the stops and couplers are sorted out and allotted to groups suitable for each rôle of the respective manual.

Referring to the specifications, you will observe in the first column that of an ordinary two-manual organ. In the second, third and fourth columns you will find the stops and couplers allotted to five separate groups, or "organs" as I term them for mnemonic assistance. The Great and Swell stand in ordinary form and are governed, as they very well can be in their choral or *ensemble* rôles, by Composition pedals. Stops and couplers appropriate to more than one division are

allotted to others as well, that is, they are "Duplicated." Stops inappropriate to any division are omitted from it, as, *e.g.*, the Clarionet from the Great.

TWO-MANUAL ORGAN.

Ordinary Grouping.	Grouping for Preparative Registering by Unisonal Duplication.		
GREAT ORGAN.	GREAT.	CHOIR.	SOLO.
1 Bourdon ... 16	Bourdon 16		
2 Open Diapason 8	Open Diapason .. 8		
3 Dulciana ... 8	Dulciana ... 8	Dulciana ... 8	
4 Clarabella ... 8	Clarabella ... 8	Clarabella ... 8	Clarabella ... 8
5 Principal ... 4	Principal... ... 4		
6 Flute 4	Flute 4	Flute 4	Flute 4
7 Twelfth ... 2⅔	Twelfth 2⅔		
8 Fifteenth ... 2	Fifteenth ... 2		
9 Mixture ...III.	Mixture ... ...III.		
10 Trumpet ... 8	Trumpet ... 8		Trumpet ... 8
11 Clarionet ... 8			Clarionet ... 8
I. Swell to Great.	I. Upper Manual.	I. Upper Manual.	I. Upper Manual.
Three Comp. Pedals, acting also on Pedal Organ.	Three Comp. Pedals.		
	Manual Help to attach Great, detaching Choir and Solo.	Mannal Help to attach Choir, detaching Great and Solo.	Manual Help to attach Solo, detaching Great and Choir

SWELL ORGAN.	SWELL.	ECHO.
12 Bourdon ... 16	Bourdon 16	
13 Open Diapason 8	Open Diapason 8	
14 Salicional ... 8		Salicional 8
15 Rohrflöte ... 8	Rohrflöte 8	Rohrflöte 8
16 Voix Célestes 8		Voix Célestes 8
17 Principal ... 4	Principal 4	
18 Flute 4	Flute 4	Flute 4
19 Fifteenth ... 2	Fifteenth 2	
20 Cornopean ... 8	Cornopean 8	
21 Oboe 8	Oboe 8	Oboe 8
22 Vox Humana 8		Vox Humana... 8
II. Octave Coupler.	II. Octave Conpler.	II. Octave Coupler
Tremulant.		Tremulant.
Three Comp. Pedals.	Three Comp. Pedals.	
	Manual Help, to attach Swell, detaching Echo.	Manual Help, to attach Echo, detaching Swell.

We now preparatively register our organ of two manuals as if it had five. Any department of a manual is attached to it, to the exclusion of the others, by touching a stud or tablet called a "Manual Help." Departments out of action can in leisurely fashion be re-registered during playing, just as though they belonged to separate manuals.

I need hardly emphasise the enormous aid thus given in eclectic registering. Once more it is on the only possible line of Development; the pipes, as represented by the stops, doing duty in several capacities.

But this principle of Duplication admits of much further development. I have shown how the necessary guiding principle of development is followed in the use of the

octave-coupler, a further development being to use the octave alone by means of my stop which silences the unison. There are several drawbacks to this method of applying the idea :—

1. The stops drawn are indicated in wrong pitch.
2. It is impossible to have a combination action suitable for both unison and octave use separately.
3. Many stops are unsuitable for this treatment and have to be shut off by hand to employ it.

ORGAN OF THREE MANUALS, TWENTY MANUAL STOPS AND ADEQUATE PEDAL.

GROUPED FOR PREPARATIONAL REGISTERING BY OCTAVE DUPLICATION.

LOWER MANUAL.

No.	Choir by Octave Duplication of Solo.			No.	Solo (in Swell except No. 6) with extra Top Octave.		
1	Violes d'Orchestre ...	8		1	Contra Viola, ten. C } Bass from No. 15	16	58
2	Waldflöte	8		2	Waldflöte, tenor C } Bass from No. 15	16	58
3	Voix Célestes, gamut g ...	8	51				
4	Harmonic Flute	4		4	Harmonic Flute	8	70
5	Corno di Bassetto	8		5	Corno di Bassetto, tenor C	16	58
6	Clarion	4		6	Harmonic Trumpet ...	8	70
I.	Upper Manual.			I.	Upper Manual		
IIa.	Sub Octave Coupler.						
IIb.	Sub Octave alone ("Unison silent").						
				IIIa.	Octave Coupler.		
				IIIb.	Octaves alone ("Unison silent").		
IV.	Melody.			IV.	Melody.		
	Tremulant (by pedal).				Collective Full Organ Ped.		
	Manual Help (to attach Choir, detaching Solo).				Manual Help (to attach Solo, detaching Choir).		

MIDDLE MANUAL.

No.	Great Organ, with Extra Octave.			No.	Positive or Great Choir Organ.		
7	Double Dulciana	16	70	7	Dulciana	8	
8	Bourdon (Bass from No. 7)	16	58	8	Gedeckt	8	
9	Open Diapason, No. 1 ...	8	70				
10	Open Diapason, No. 2 ...	8	70	10	Principal	4	
11	Doppelflöte	8	70	11	Doppelflöte	4	
12	Principal	4	70	12	Fifteenth	2	
13	Mixture	V	350				
V.	Upper Manual.			V.	Upper Manual		
VI.	Lower Manual.			VI.	Lower Manual		
VII.	Octave Coupler.						
	Three Composition Pedals.						
	Collective Full Organ Pedal.						
	Manual Help, to attach Great, detaching Positive.				Manual Help, to attach Positive, detaching Great.		

UPPER MANUAL.

NO.	SWELL WITH EXTRA OCTAVE.			NO.	ECHO BY OCTAVE DUPLICATION.	
14	Double Keraulophon, ten. C Bass from No. 15 ...	16	58	14	Keraulophon	8
15	Rohr-bourdon	16	70	15	Rohrflöte	8
16	Geigen Principal	8	70			
17	Hohlflöte	8	70	17	Hohlflöte	4
18	Harmonic Flute	4	70	18	Harmonic Piccolo... ...	2
19	Double Hautboy	16	70	19	Hautboy	8
20	Cornopean	8	70			
VIII.	Octave Coupler. Three Composition Pedals. Collective Full Organ Pedal. Manual Help (to attach Swell, detaching Echo)				Manual Help (to attach Echo, detaching Swell)	

NO.	PEDAL ORGAN.			SOURCE OF PEDAL BASSES.
21	Acoustic	32	12	12 Quint Pipes, 18 from No. 7, in 32′ pitch.
22	Open Diapason	16	12	12 Pipes, 16′ 18 ,, No. 9, ,, 16′ ,,
23	Swell Violone	16	12	12 ,, 16′ 18 ,, No. 16, ,, 16′ ,, *(in Swell)*
7b.	Dulciana	16		From No. 7, in identical pitch.
15b.	Echo Sub-bass	16		From No. 15, *in Swell*, in identical pitch.
24	Flute	8	30	Open Wood, independent.
IX.	Upper Manual.			
X.	Middle Manual.			
XI.	Lower Manual.			
	Three Pedal Helps.			
	Total Pipes of Pedal=66			

The difficulty is completely solved by duplicating the suitable stops in the octave; that is, that (as, *e.g.*, on the three manual specification given to you) the Great proper has an octave-coupler complete. The duplicated department, the Positive or Great Choir, deals with suitable stops, and those only, in octave pitch, *i.e.*, in relation to 4 ft. normal *without* the original or 8 ft. *normal action.* In the jambs are the stops of the Great, Swell, Choir and Pedal, the two former governed by composition Pedals. The Pedal organ is governed by three Helps. So far the organ is not much better than the ordinary one in the first column. Anyone can sit down and play it at once in the ordinary way: but above the manuals are three "organs" or stop-groups duplicated in the octave. The combinational value of these will at once be perceived. One registers as if with six manuals.

You have been shown the enormous artistic value of the contrivances dealt with as used, but not abused. Borrowing has the *imprimatur* of Cavaillé-Coll, Hilborne Roosvelt,

Walcker, Schülze and others, that I rouse no susceptibilities by mentioning great British builders.

On the artistic value of Duplication I cannot, as its inventor, enlarge; but I think you will at least appreciate the effort as having solely an artistic intention. Yet of these two contrivances the author of a large and costly new work not only says that they are "inartistic," but that they are used from sordid trade motives, solely to make a show of stops that do not exist. You can judge for yourselves whether this vulgar imputation of motives is or is not definable in parliamentary language and whether it is, particularly in relation to the obvious deficiencies of some huge, recently built organs, simply grotesque. The matter is hardly worth mentioning were it not a very common attitude of some who are deemed authorities, resembling that of the old-fogey organists who refused to use pedals on the ground that they "had not learned to dance."

In answer to quiet and reasoned remonstrance this author writes only "I pronounce it inartistic." With him and others of his kind *Stat pro ratione voluntas*, perhaps the most comically impossible attitude that can be assumed in any matter of Art or Science.

To sum up the advantages gained by using fully, but within proper limits, the only method of development possible, viz., that of making pipes work in varied capacities, the following results are secured:—

1. A perfectly serviceable pedal organ is obtained, instantly available, with its couplers for every combination of manual stops and couplers.
2. The resources of the manuals are doubled in combinational value while the manipulation is reduced by fully two-thirds.
3. Important above all other advantages, the manipulation is leisurely, eclectic and intellectual instead of being hurried, arbitrary and mechanical.

I invite you to compare my organ of twenty manual stops and four actual pedal stops with such monsters as that at St. Louis, six and a-half times as big, and to judge of the relative artistic value of each. It is a question between simplicity, true economy and eclectic registering on the one hand as opposed to prodigality, jejune redundance and mechanical registering on the other.

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DISCUSSION.

THE CHAIRMAN.—I am very much obliged to Mr. Casson for his Paper, which I think is admirably condensed. I fear he has put so much into it that there are not many of us who can quite understand it in all its technical detail. But I have taken a great interest in the organ all my life, and I have also taken a considerable interest in Mr. Casson's work, and I am bound to say I think it is quite possible that by it we can get a more artistic instrument than was common, say, fifty years ago. I can recollect when pedals to organs were by no means universal in England. I can very well remember the organ at the Temple Church when it had no pedals. A great advance was made when they put on a tremendous 16-ft. stop for the pedals. The Temple bencher, Mr. William Burge, who was a devoted lover of music, though he knew nothing about it technically, declared the effect of it to be magnificent, for as he sat in the church he could feel the vibration making his spectacles shake on his nose! We have immense new organs in Sydney and St. Louis and elsewhere—I will not mention them all by name, but I will only say that I think an appropriate motto to fix on the front of each would be the words of the Psalmist—you cannot go to a better source for a motto—'I am become as it were a monster unto many' (Ps. lxxi. 6, Pr. Bk. version). But how much all organists desire an organ that is adapted to artistic use! No matter how small the organ is, even if it has only two manuals, it should have a reasonable pedal adaptation. A small organ is generally considered complete with a single pedal stop—a Bourdon; and the result is very sad. I tried a beautiful little organ the other day with some lovely stops—Celeste on the Swell, and so on—and I found the only bass I had was a Bourdon which would have done very well for Smithfield Market. It nearly knocked me down as I sat on the stool. That is not as it should be. I am sure Mr. Casson will be glad to answer any questions, or give any further information in his power.

Dr. C. HARFORD LLOYD.—I should like to ask whether it is necessary under Mr. Casson's system to have a certain fixed pedal bass corresponding to the manual combination, or whether it is open to the organist to have other pedal combinations. Mr. Casson's idea is exceedingly good, but I am not sure whether it is open to the organist to make his own selection of pedal stops. I also want to thank Mr. Casson for the "unison off." It is a most useful contrivance. I did not know it was his invention, and as an organist I am very grateful to him for it. While I am on my legs I should like to ask Mr. Casson one other question, though it hardly belongs to the subject of his paper. Some

months ago I was shown a German organ somewhere in London which had this curious device: some of the pedal pipes did duty for two notes, *e.g.*, C and C sharp. Is this a contrivance to which Mr. Casson has given his attention? Because, if it is a workable idea, it seems to me we might economise a good deal in the direction of organs with more pedal stops but with fewer pipes to each. If, for instance, in the scale of C you had pipes for only *c*, *d*, *e*, *f* sharp, *g* sharp *a* sharp instead of the usual semitones, making the same pipes serve also for *c* sharp, *d* sharp, *f*, *g*, *a*, *b*, it would be a great saving in expense and space. I do not know what the contrivance was; it may have been a secret; but it struck me as worthy of consideration.

Mr. Casson.—With regard to the appropriate pedal bass I have always recognized in accordance with the teaching of my great mentor in all these things, Mr. Best, that the pedal organ has three functions, but the primary one is to provide an accurate bass. The second is less important, but still very important, and that is to provide a perfect obbligato bass—a bass of tone distinctive from that of the manuals. You will find in practice that one of these Helps will always give you a sufficient approximation to this to render the necessary additional manipulation very trifling. There is a third office which is mentioned in the recommendations of the Royal College of Organists, a most artistic suggestion, which has never been acted on except by myself, and that is the solo capacity of the pedals. In an organ built for Dr. Yorke Trotter for the London Academy of Music in Princes Street there are two groups of pedal stops, one the pedal bass organ and the other the pedal solo organ containing stops for the pedal exclusively of a solo character and solo pitch. For instance, there is a 4-ft. Oboe, and if I set the 4-ft. Oboe beforehand in the solo pedal I have only to touch a stud to shunt the pedal bass organ off and take up instantly a solo on the 4-ft. Oboe. Touching the other stud I go back to the pedal bass. I am much obliged to you for mentioning the matter, for I do not wish it to be understood that I regard the pedal as simply a bass and nothing else. That is the primary use, and stops should be provided for that, including necessarily stops in the swell-box. With regard to making pipes do duty for two notes each, that has been done by French and German builders. The French used it even for the Bourdon, managing to produce separate notes even from a stopped pipe. But there is a slight difficulty, because if you take, say, a CCC Open Diapason and make it act as a CCC sharp or DDD, the pipe is decidedly out of scale, and, as we know, if you enlarge the relative scale of a pipe by shortening it, it requires not less wind but more. Consequently you get the DDD out of scale and power. At the same time the difference is not very

perceptible. The device was used in the well-known chamber organ by Mr. Audsley for several of the bass notes of the Pedal Open Diapason; and where you are very hard put to it for room, I would use it; but not otherwise, for it is not perfect.

Mr. L. T. Casson.—I do not think Mr. Casson made himself quite clear on the subject of the combinations for the pedal. The pedal stops are so made as to be perfectly free to be used or not, and unless the sequence pedal is down the helps merely move the stops, but these can be instantly manipulated afterwards. But if the sequence pedal is put down they will continue to follow whatever changes are made in the manual stops.

Dr. Shinn.—Will Mr. Casson tell us the approximate cost of his system compared with the ordinary system? Taking an organ, say, that would cost £600 in the ordinary way, what additional cost would his alterations entail?

Mr. Casson.—I can only say the additional mechanism is very simple and costs very little. I can hardly go into that which encroaches on trade matters. Let me show you the method. Here we have the Choir Organ, and here the Solo. The way in which it is duplicated is this: these stops are all pneumatic, *i.e.*, each is on a pneumatic valve, couplers and all, so that when you draw a stop that stop would under ordinary circumstances be brought into action; but instead of supplying these valves directly from the bellows I put each group in a separate chest. Each stop has a tube leading from its valve in its box. All I have to do with these Helps is to turn the wind into one chest and out of the other, or conversely. That is all that is necessary, and it would cost very little indeed, provided you have to start with an organ of a good solid round specification, and not a selection of toy-stops—Tenor C Piccolos and the like. The specification I should want would be devised on the lines that, say, Schülze would have adopted, with plenty of doubles. If you build an organ on those lines, as it should be built, the expense of the additional mechanism is exceedingly trifling.

Dr. C. Harford Lloyd.—Must not a good many stops be extended a whole octave above or below to meet the requirements of the manual couplers?

Mr. Casson.—If you look at my three-manual specification you will see I have the octave duplicated from the Solo; and additional pipes are needed, but they are very small and cheap, for I am not in favour of sub-octave couplers. You will see that some of the stops used in the Solo are of complete compass below. The Flute and the Tuba have the extra octave of pipes, though the latter is not used in the Choir.

The Chairman.—May I point out that it is only fair to bear in mind that if your 18-stop organ costs £600, then with

these advantages you more than double its capacity. It is really an organ with double the number of manuals.

Dr. SHINN.—And therefore I want to know whether, under Mr. Casson's system, we should be justified in paying double the sum for it.

Mr. CASSON.—If you take the price of an organ as stated by one of the first-rate London builders, I can make an organ of the same size containing all these advantages for practically the same price, but I do not pretend I could build an organ like this for £600; for it is not a cheap way. You must have an organ well developed in every way. If you build on these lines you can add these things with very little additional expense, but if you get a trumpery instrument with few doubles the cost of adding it would be very great. If you are to have an organ at such a price as, say, Mr. Walker would charge, these advantages could be included at practically the same price as he would charge for the instrument without them.

Mr. SOUTHGATE.—I should like to ask whether, when you have set a particular combination and you draw more stops or alter that combination, the original stops remain out or are pushed in? For in the one case you have to rely on your memory.

Mr. CASSON.—You have to rely on your memory for this organ in exactly the same proportion as you would have to at Westminster Abbey or St. Paul's Cathedral, where you have five manuals, and in each case one manual has to do double duty. If you go from the Swell Organ to the Echo Organ you have two sets of combinations to bear in mind for the same manual, and you have to bear in mind in what capacity each manual is serving. But my arrangement simplifies that, because you have to remember what combination you have in each organ if you draw a certain combination in the Choir with stops and couplers, and also one in the Solo Organ. If you touch the Choir or the Solo help you do not move the stops in either case. You have to remember what you have in the Choir when you are playing on the Choir. If you forget, you can easily look at the stops just as in any other organ.

Mr. SOUTHGATE.—Practically that comes to very much the same system as has been used at the Crystal Palace—that of wind-ventils, for they cut the wind off certain particular registers though the stop-handles may be out.

Dr. MACLEAN.—Pardon me: the Ventil system on the Palace organ was perfectly hopeless. Now Mr. Casson shows everything except which of these you are playing on; the only thing you have to recollect is which of these touches you have pulled out. I have played on the Crystal Palace organ, so I am speaking from experience.

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Mr. STATHAM.—In the Crystal Palace organ, as I understand, the composition pedal does not even remain down when you press it. If I remember rightly, Best was very much bothered with this at one of the Handel festivals. I have been playing two or three times on a large chamber organ which Mr. Casson built; and I certainly think his pedal Help is a most ingenious thing; but I noticed that it sometimes brought out not exactly the pedal you wanted. For instance, I wanted to play in the Swell with Oboe and I found the pedal gave the bass for Oboe also. But there are some passages in which you do not want that. At the same time I think his invention is a great addition to the facility of organ playing in many ways. While speaking of this, it may be observed that there are many arrangements of chorales by Bach in which, though there is no distinct direction about stops, it is quite clear that the composer meant the Canto Fermo to be played on an eight-foot pedal; it was really a Tenor and the manual part was to go below it. There is another point on which I am afraid I must go against Mr. Casson. I think that however ingenious may be the arrangement for having the Choir on the Great Organ manual, this can never compensate for the two manuals. I was to have had the pleasure of giving one or two recitals on a large chamber organ of Mr. Casson's. I tried for a whole afternoon to get what I wanted, and I gave it up. There are a number of passages in which you want to alternate the Great and the Choir immediately; and there was not time for it. So, though you may with a two-manual organ be enabled to have a Choir Organ without pushing in all the Great stops, it will not compensate for the separate manuals, and it is far better to spend a little extra money and have a third manual.

Mr. CASSON.—With regard to the last objection I may state that the lower row of keys has the Great and the Choir; on the second row there are three organs, one of which is a Choir Organ; so that the difficulty of changing the tones is simply that in that particular organ I have a second Choir Organ on a second manual, so that the change from the manual below to the manual above is perfectly practicable.

Mr. STATHAM.—It does not instantly give the stops suitable for a Choir Organ; I have tried it.

Mr. CASSON.—The organ that Mr. Statham tried was based on Great, Swell and Solo manuals. In recent designs I have Swell, Great, Choir in the ordinary way, but I have also Echo, Second Choir, and Solo, so that they can be played in the ordinary way. I have not been unmindful of the warning given me privately by my friend on that very subject, and I certainly think it ought to be considered. It is remedied in my designs now by having the organ in the ordinary form, and the secondary departments are allotted differently. I

do not think I need occupy your time longer with the Ventil system mentioned by Mr. Southgate. It is very primitive; at the same time there is something to be said for it on the part of those who have mastered its difficulties. Mr. Best certainly mastered it, and so did Dr. Kendrick Pyne on the Manchester organ. Certainly the manipulation of the latter organ is a lesson to anybody in the matter of eclectic registering. At the same time it is a primitive and clumsy device, and very difficult to master. As for the Palace Organ pedals, Mr. Best told me that not only were they difficult to master, but they did not even hitch down. I told him I thought it the most idiotic device I had ever heard of in an organ; it happened to be his own. But he never objected to a good stand-up fight, and we had a good time discussing it.

THE CHAIRMAN.—Organists, like other mortals, never get all they want; but I am going to ask you to give a cordial vote of thanks to the lecturer for his very able and interesting lecture.

(Vote of thanks passed unanimously.)

Mr. CASSON.—I thank you for receiving me so kindly. So far from you being indebted to me, I feel it is I who am indebted to you.

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DECEMBER 18, 1905.

T. L. SOUTHGATE, ESQ.,

IN THE CHAIR.

SOME CHARACTERISTICS OF HEINRICH SCHÜTZ (1585-1672.)

BY E. W. NAYLOR, M.A., MUS.D. CANTAB.

IT is twelve years since I read a paper before this Society; and circumstances have prevented me from attending the meetings as I should have wished.

I am all the more pleased to accept the invitation of the Council to speak to-day on a subject which is partly of the Council's choice, having been selected by them from several alternatives.

May I say that I can pretend to no special knowledge of Heinrich Schütz. My only hope is that this paper may serve as an introduction to a few of his works, which may help some reader of the Proceedings to appreciate the greatness of Schütz, who is little known except to professed students, in spite of the fact that twelve folio volumes of his compositions have been published since 1885 by Messrs. Breitkopf and Härtel.

There is no need to touch on the life of Schütz. I will merely mention that he lived to the age of eighty-seven, and died thirteen years before Bach was born. His period (1585-1672) was that most important one, the 17th century, which saw the death of the ancient polyphonic school of classical music, and the early growth of modern romantic music as we understand it.

His eighty-seven years were employed in the work of a Kapellmeister. He was attached to the service of the Elector of Saxony. Many of his works were published during his lifetime, at such places as Dresden and Leipzig, with dates spreading over half a century: for instance, 1623 ("History of the Resurrection"), or 1666 (the "St. Matthew Passion"). Other important dates are 1636 and 1639, when the two volumes of "Spiritual Consorts" (Kleine Geistliche Concerte) were first printed.

During his long life Schütz produced church music of every sort, with or without orchestral accompaniment, and written for every possible combination of voices: *e.g.*, cantatas for 2 trebles, for treble and tenor, for 2 tenors, for 2 trebles and bass, for 3 basses, for alto, tenor and bass, besides the more usual arrangements of 4, 5, or 6 parts.

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The quantity is alarming. In the Breitkopf edition the amount is something over 2,000 pages, folio, rather closely engraved.

On the original title-pages, Schütz's name appears, according to the fashion of the time, in a Latinized form, viz., *Henricus Sagittarius.* This of course is only a curiosity, but it may be of interest to add it to a small list of similar cases, such as Cornelius Stein, who called himself "Cornelius à Lapide," or Holtzmann and Schwarzerde, who translated their names into Greek instead of Latin, viz. Xylander and Melanchthon.

It is absolutely out of the question to give any proper account of Schütz's remains in a short paper. What I wish to do is merely to illustrate some of his characteristics.

These seem to me fairly presented in four headings:—

1. Rhetorical setting of words.
2. Dramatic expression.
3. Use of harmony as colour.
4. Chromatic harmony.

I need scarcely guard myself by warning you that I have no intention of setting Schütz up as the inventor of any of these things. As we all know, the effort—

> to span
> Words with just note and accent, not to scan
> With Midas' ears, committing short and long

has never been peculiar to any particular period. Again, chromatic harmony of a very complete sort may be found in Elizabethan music, some years before Schütz, *e.g.*, Thomas Tomkins' Pavana, which may be seen in the Fitzwilliam Virginal Book [edited by Messrs. Fuller Maitland and Barclay Squire, and published by Breitkopf], vol. ii., p. 54.* I only mean that these are distinct characteristics of Schütz's music; and they are easily shown to be so in some representative passages taken from the Cantatas and other works which I now bring before you.

1. Rhetorical Setting of Words.

Schütz's care to accent his words with intelligence and accuracy, so far as the natural stiffness of musical rhythm allows of this being done, is coupled with a no less interesting tendency to let the course of the musical notes take the natural shape of ordinary speech. For example, the duet for 2 tenors (vol. vi., p. 29,) published in 1636. If the words are read to the musical rhythm of the notes, it is easily seen

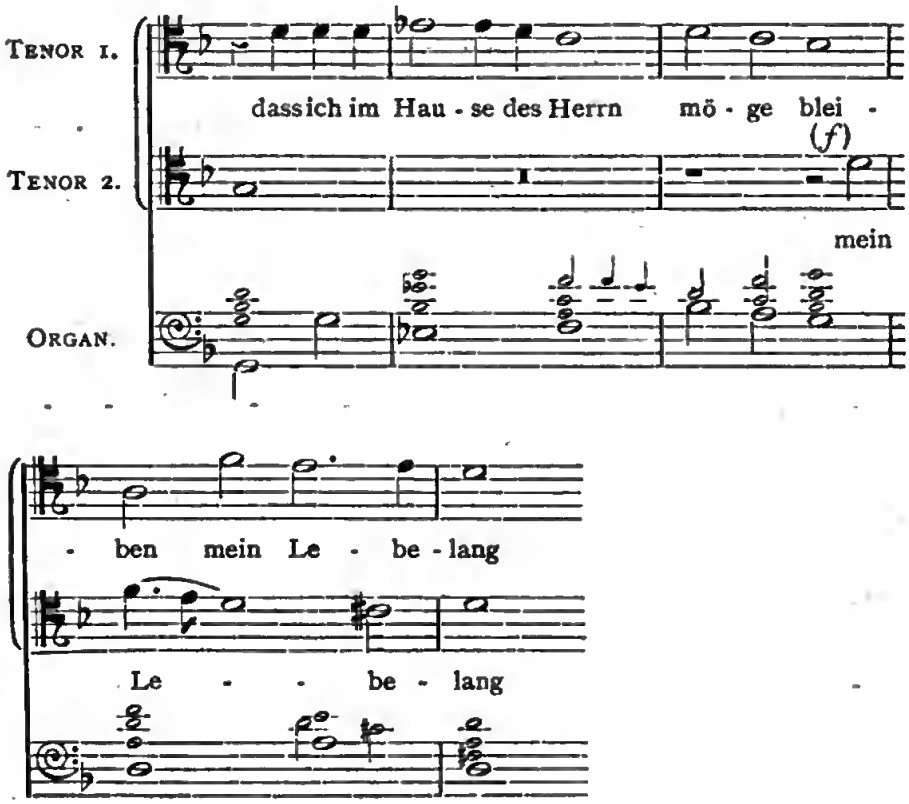
* The chromatic passage from Tomkins is quoted on p. 18 of "An Elizabethan Virginal Book" by E. W. Naylor (J. M. Dent and Co.). Also see, in the same work, the account of chromaticism in G. Farnaby, Tisdall, and Tallis, on pp. 99, 128, 174.

how carefully Schütz has tried to preserve the correct reading of a public speaker.

"Eins bitte ich vom Herren, das hätte ich gern, dass ich im Hause des Herrn möge bleiben mein Lebelang" (Psalm xxvii., v. 4):—

and:—

Here the relative importance of "Eins," the relative unimportance of the whole phrase "das hätte ich gern," and the sense of "bleiben" (abide), are well expressed by mere length of notes. At the same time, the rise and fall of the melody corresponds closely with good reading. This latter point is illustrated a few bars later, where the second voice enthusiastically interrupts the first singer with a rhetorical embellishment of "mein Lebelang":—



Then again, immediately succeeding, we have a successful attempt to express the devotional attitude by the low pitch of the notes, at the words—"to behold the fair beauty of the Lord, and to visit his Temple."

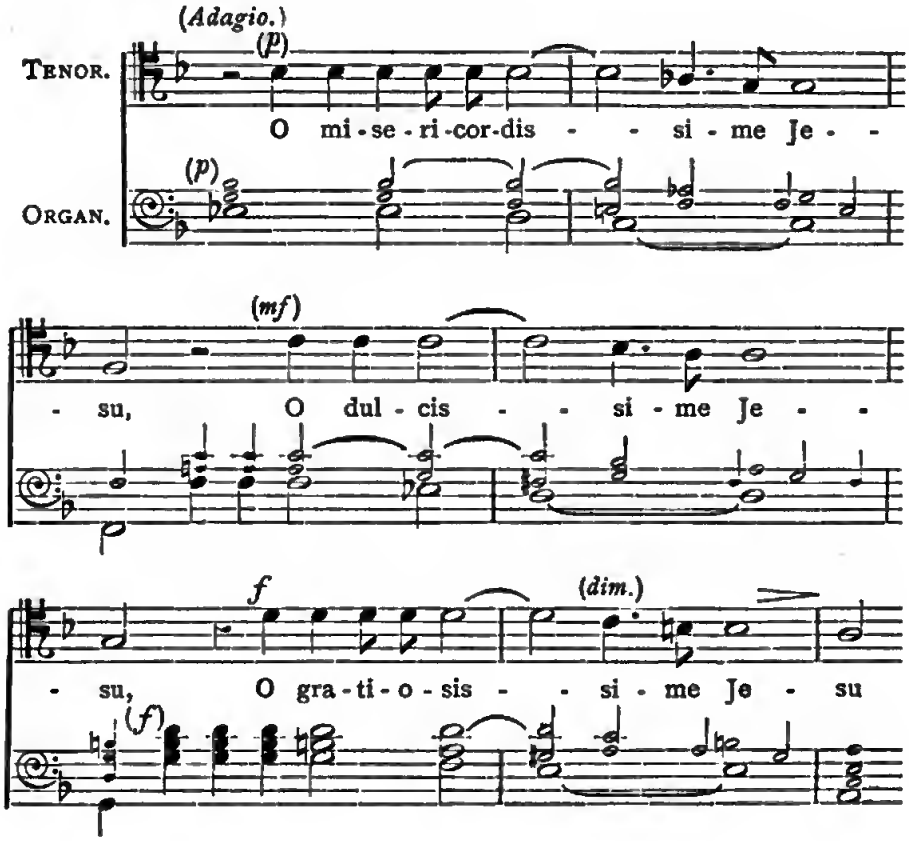
We shall observe many examples of this sort of thing elsewhere: so I pass to the next point.

2. The Dramatic Expression in Schütz's Works.

This is, as might be expected, exemplified in the settings of the Passion. But I include in this division not only Dramatic Recitative, Declamation, &c., but the various instances of Schütz's attempts to apply musical means of expression to emotion of a more private character.

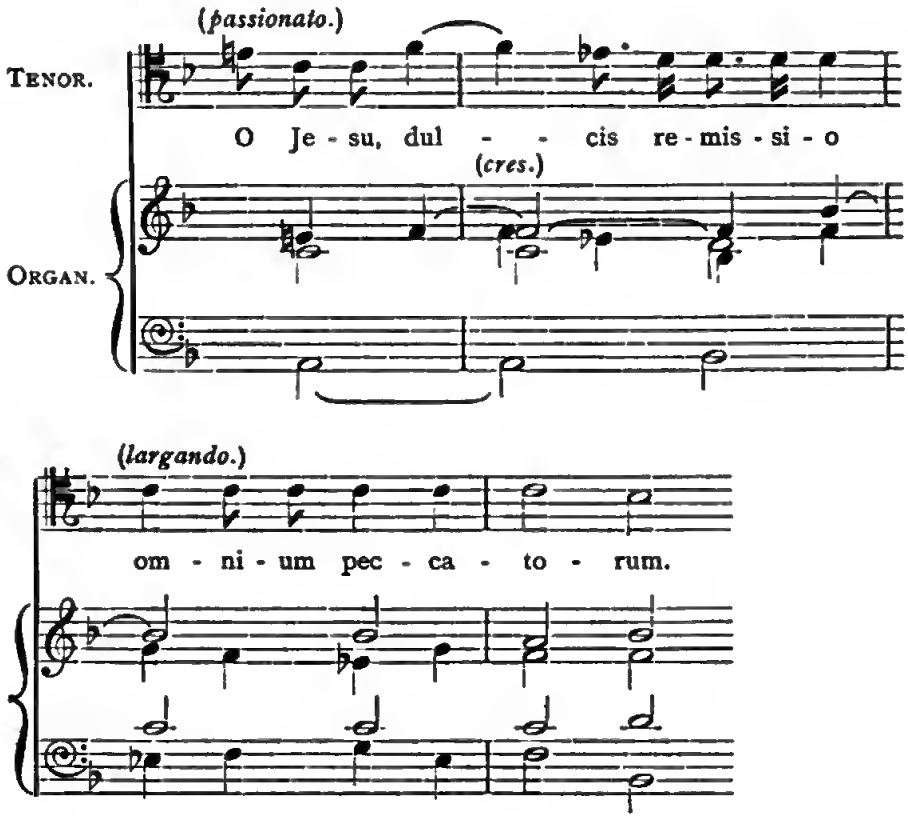
I will here call your attention to a particularly beautiful Solo Cantata by Schütz for tenor and organ, which I have had the pleasure of bringing before musical people in Cambridge on several occasions, when it has been sung by Mr. J. Reed. It is found in the complete works, vol. vi., p. 97, "O misericordissime Jesu." Every bar is worth close study. The principal feature is the frequent use of repetition in sequence, so as to produce a feeling of growing intensity of emotion.

The piece (date, 1639, Dresden) is almost entirely composed of phrases repeated in sequence:—



The upward sequence in the first three phrases, here given, well illustrates the devotional attitude rising into controlled spiritual passion, which sinks again as the physical power dies down at the repetition of the succeeding words "Salus ad te confugientium" (Safety of those who take refuge in Thee).

In contrast we have a fine touch of *monotone* at the words "omnium peccatorum" in the fifth line, where the repetition of the one note admirably conveys the notion of strength and the power to complete:—



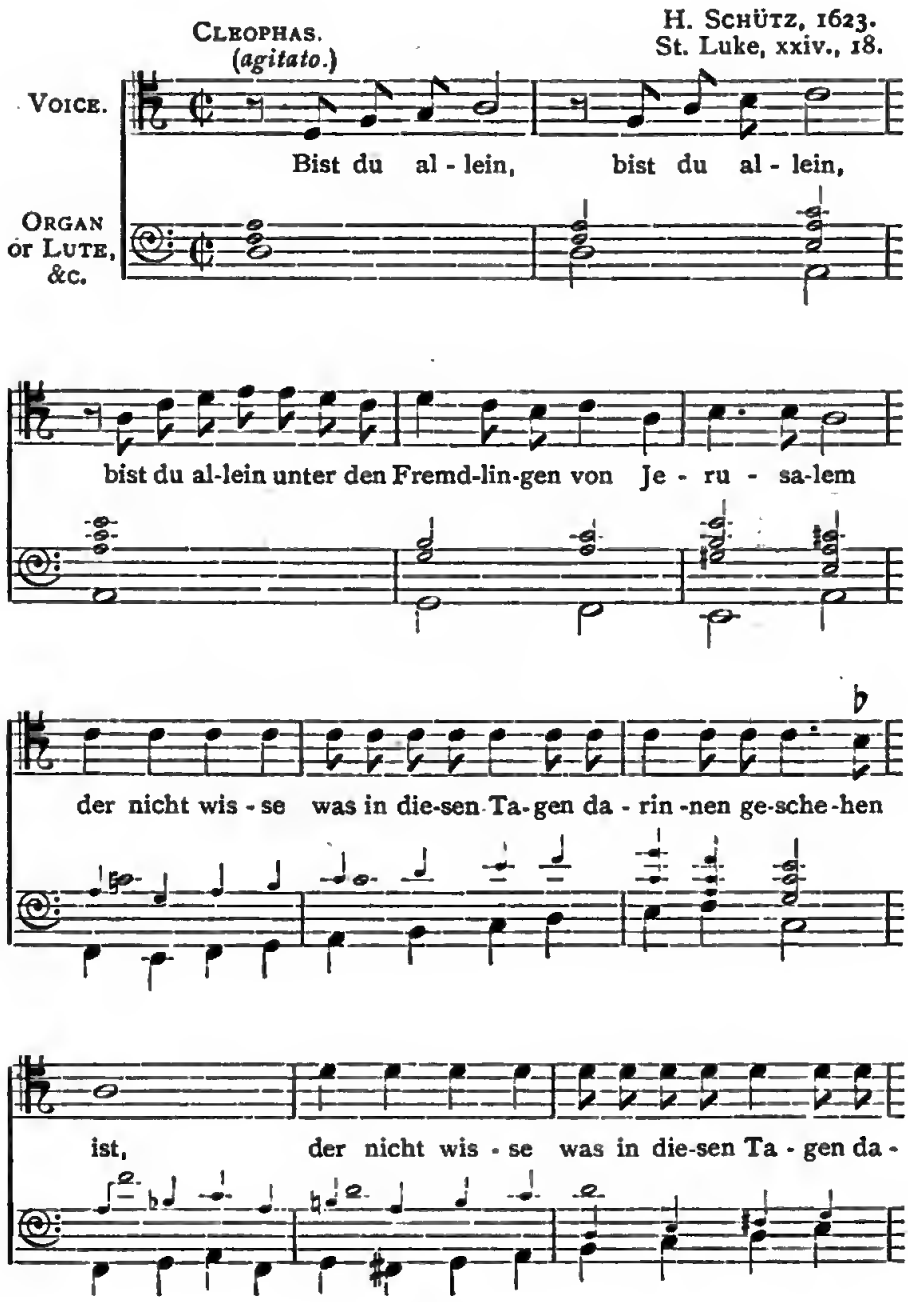
An excellent instance of dramatic characterization is found in "The History of the Resurrection" (Auferstehung), which was published in 1623, and is the earliest of the great series of works including the four "Passions" and the "Seven Words," &c., contained in the first volume of the complete edition of Schütz.

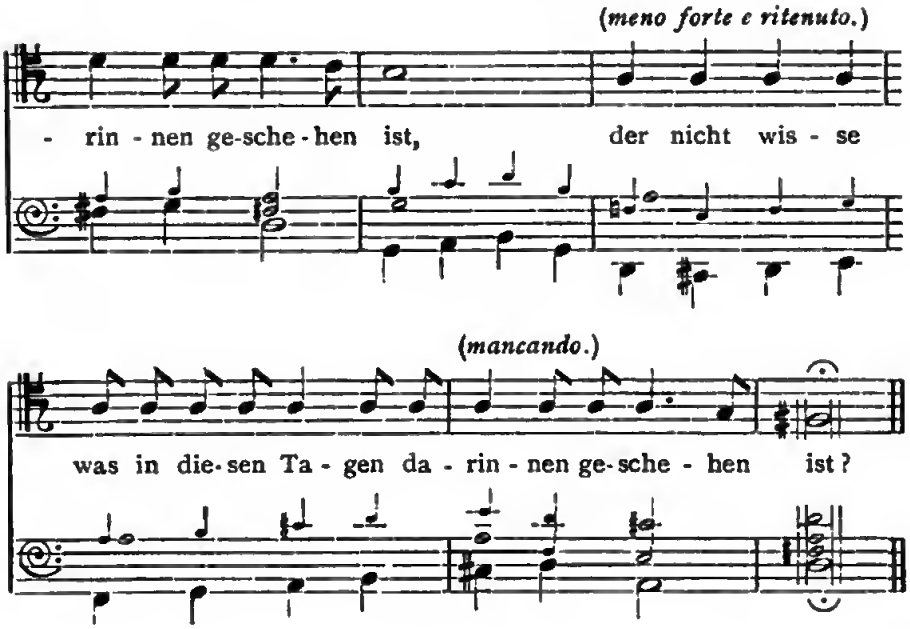
The reference to the passage alluded to is vol. i., p. 28, where Cleophas and the other disciple converse with the risen Jesus on the way to Emmaus. The Jesus, represented in this work by a Duet of Alto and Tenor, not by a solo singer, has just put the question (Luke xxiv., 17) "What manner of communications are these that ye have one to another, as ye walk, and are sad?" The Narrator, accompanied by chords

on four viols, continues, "And the one of them, whose name was Cleophas, answering said unto him" [the speech of Cleophas, given to a tenor, accompanied by *Continuo* only, then succeeds]:

"Art thou alone amongst the strangers in Jerusalem, who hast not known the things which are come to pass there in these days."

Here is the passage, with German words:—





The whole tone of the passage is admirable, as a dramatic exhibition of feeling on the part of Cleophas, who is conceived of by Schütz as a somewhat excitable man, suffering under the severe mental strain of the Crucifixion horrors. We may allow ourselves to remember also that the wife of Cleophas was one of the three women who stood by the Cross. The two disciples were full of the deeds of the past days, and the very idea of a man not knowing about these things is too much for the Cleophas poetically imagined by Heinrich Schütz; so he breaks out, first indignant, then in sheer distress at the misery he looks back upon, and finally in broken exhaustion, as he thinks of the destruction of the hope of Israel, in the last repetition of the words "der nicht wisse, &c."

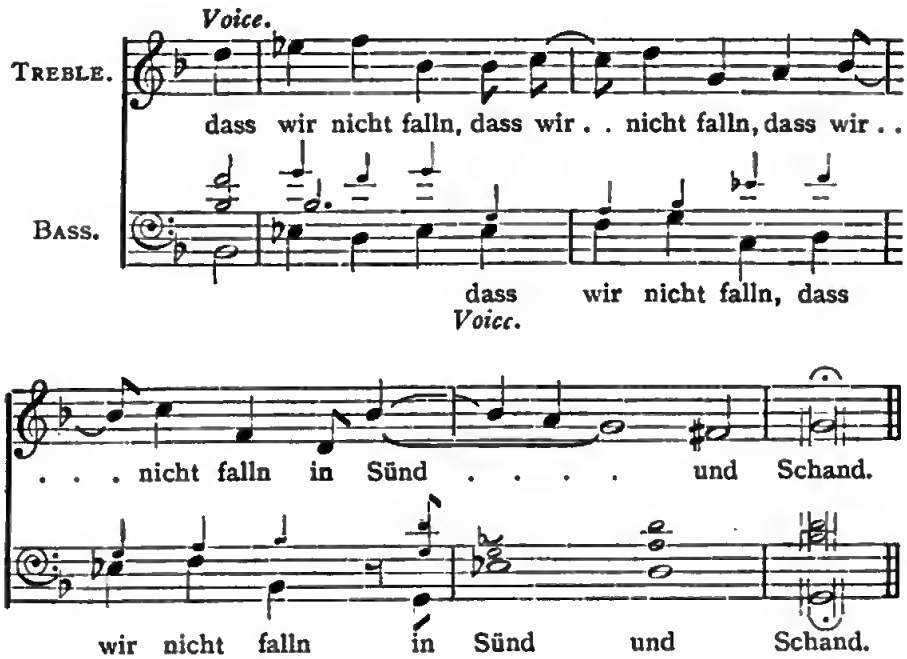
You notice here not only another example of Schütz's care to accent words correctly, but a well-marked instance of the tendency to use sequential repetition for an expressive purpose, already exemplified in "O misericordissime Jesu." Cleophas' music is here altogether made of two passages in sequence, "bist du allein" three times in ascending sequence; and the longer sentence "der nicht wisse," &c., beginning once on C, then on D, and finally, as the speaker fails in spirit, on the lower A.

You also observe how the *Continuo* follows the main sentiment of the words in its change of character at bar 6.

While speaking of the "Resurrection," I cannot refrain from naming the Duet for the 2 Tenors, Cleophas and his friend, to the words "Abide with us" (Bleibe bei uns) which is on p. 32, shortly after the passage just considered. It contains as much true beauty of sentiment as could well be

comprehended in less than twenty bars. The sympathetic hearer can do no less than see the two men plainly before him, as they stand in the fading light of the sinking sun, begging the still unknown Teacher to stay and share their evening meal. None but a great genius could have written the final bars, to the words "Und der Tag hat sich geneiget"; it is a picture of the departing day, and yet is altogether separate from the class of deliberate imitations which were still considered bearable a century later, such as the cock-crow and the scourging of the Bach "Passions"; separate also from that other strange class of "Symbolic" or "Curious" representations exemplified in literature by Herbert's poem, "Our Life is hid with Christ in God," where a whole sentence is concealed in the ten lines beginning with the first syllable of line 1, and proceeding obliquely through the second and following lines until the final word is seen in the last syllable of line 10; or in Herrick's "Pillar of Fame," where the lines are arranged in the form of a heavy column with base and capital.

Schütz himself provides an extraordinary instance of this "Symbolic" or "Curious" sort of expression form in the closing bars of one of the two-part cantatas published in 1639 (Works, vol. vi. 119), "Wann unsre Augen schlafen ein," which also has Latin words of the same import "Quando se claudunt lumina." The gist of the words is— "When our eyes are closed in sleep, may our heart and mind nevertheless be valiant and watchful, lest we should fall in sin and shame." Here follows the strange setting of the last phrase:—



In this very curious passage, Schütz deliberately applies himself to use the subject which he has already set to these same words, so as to express, in a manner as absolutely mediæval in tone as could be imagined, the notion of *just avoiding and escaping sin*, as it were by the skin of the teeth. He does it by purposely using syncopations which cause the music to just miss falling into the sin of sins, viz., that bottomless pit of consecutive fifths, on the edge of which the passage preserves a precarious footing.

I would not direct your attention to this feature of Schütz's piece, except as a very quaint illustration of the kind of attempt at "expression" which he, amongst others, was certainly on the way to leave behind him for something far better.

It is in no way to be taken as a characteristic example of Schütz. Nor, I think, need we look on it merely as a ridiculous curiosity. I think we ought to look on these ancient failures with great respect. At least, the will to express was present. The means of expression also were in Schütz's hand. He used the wrong tool! That is all we dare say, when we compare this one passage with others, which are of such a widely different character that it is difficult for persons not accustomed to these literary monsters to believe in the common authorship to which they are ascribed.

I have already reminded you that this sort of thing went on and was accepted as possible long after Schütz's time. Bach, who represents the most thoughtful musicianship of the 18th century, besides the absurd imitations named above, has left us instances of quite another sort, *e.g.*, in the cantata "Bleib' bei uns," where we see how this incompatible form of expression may occasionally prove harmless, or even melt insensibly into the general colouring of the picture. I allude to the continual repetition of one note in the accompaniment of the first chorus, by which Bach refers throughout the movement to the sense of the word "Abide." Fortunately this is a case where the "conceit" is easily missed by the hearer, and if the reiterated notes are observed, they are unconsciously translated into the terms in which the rest of the composition is couched.

I cannot help illustrating my meaning here, by naming another example of Herbert, who in his poem "Easter Wings" gives us an excellent literary instance of what I have just pointed out in music, viz., the possibility that a quaint "conceit" may actually serve a purpose far beyond its own proper power or scope, by suffering a change in the mind of the reader, who, as it were, frees the creature from its original bondage and gross material existence, just as (if I dare say it) Man may change to Angel in the mind of God.

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You have only to read (aloud, of course) the first of these two "Easter Wings," and you will at once be aware that the absurd device of composing the words so as to produce the material *shape* of Wings on the page, has in the reading been translated into terms of a truer Art, which appeals, not to the eye fixed on the printed paper, but to the heart, the only object of true poetry.

We now go on to our third class of true characteristics of Heinrich Schütz, viz.:—

3. Schütz's use of Harmony as Colour.

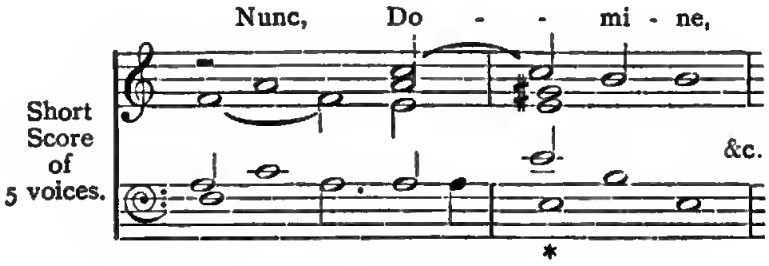
May I venture to allude to the view which seems to have been taken in the 16th century, of chords, *i.e.*, separate harmonies.

Chords appear to have been regarded as an "accident" of contrapuntal combination of parts. For instance—I give an example in three parts, which contains nothing that cannot be found often in the music of Schütz's boyhood:—

The chord marked with * was regarded as an "accident" of the counterpoint of the three separate voice-parts.

But we nowadays might not only conceive of this chord as a separate being in itself, but would probably give it a long name, viz., "Fundamental chromatic chord of the tonic minor thirteenth." I make the description as long as possible, in order to point the difference from the 16th century view.

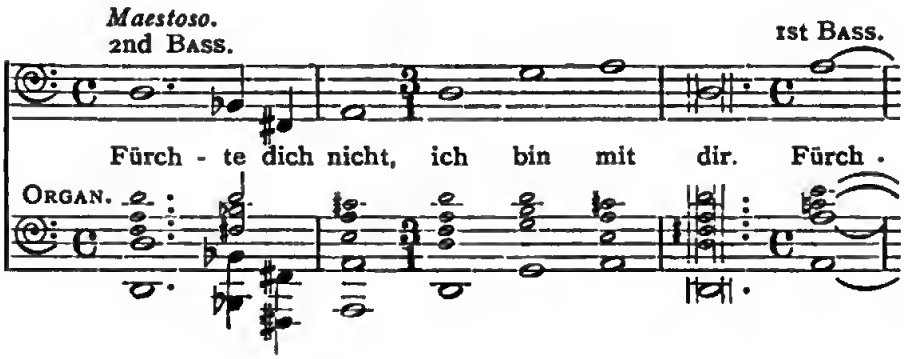
But there are not wanting signs of a new view of such a matter. Take Byrd's "Cantiones Sacræ" (published 1589). The setting of "Domine, tu jurasti," at the first occurrence of the words "Nunc, Domine, memor esto," &c., has this very chord, introduced as follows:—

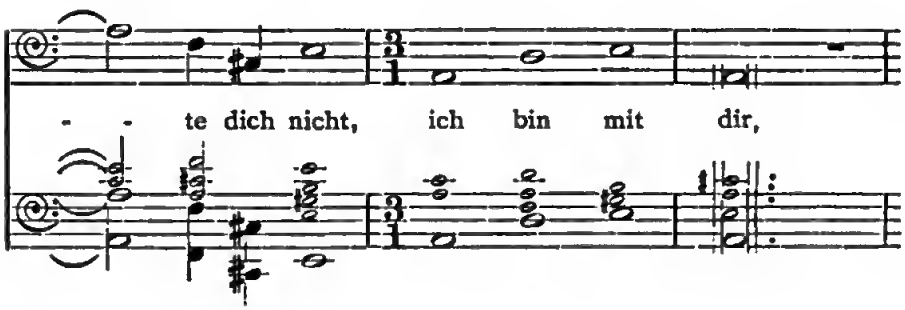


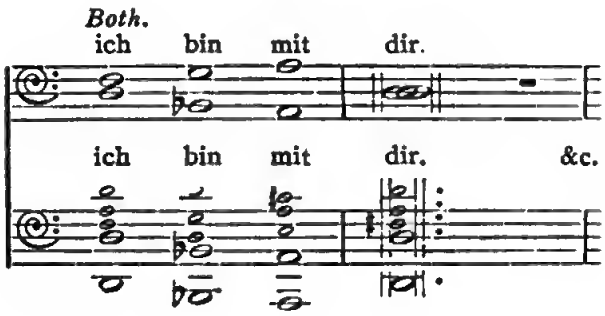
In this case, although we can still presume the marked chord to be merely a result of the combination of five melodies, and call the discord a suspension, nevertheless I more than suspect Byrd of arranging the chord on purpose, in order to intensify the expression of the words, which imply a fervency almost approaching moral overstrain.

Schütz, however, goes much farther, and deliberately uses chords as a means of colouring his words.

It is a long way, even from so advanced a "romantic" as Byrd, to the effort of Schütz, in the Cantata for two bass voices and organ, "Fürchte dich nicht" (Be not afraid, I am with thee), which was published in 1636, and may be found in the complete works, vol. vi., p. 32.



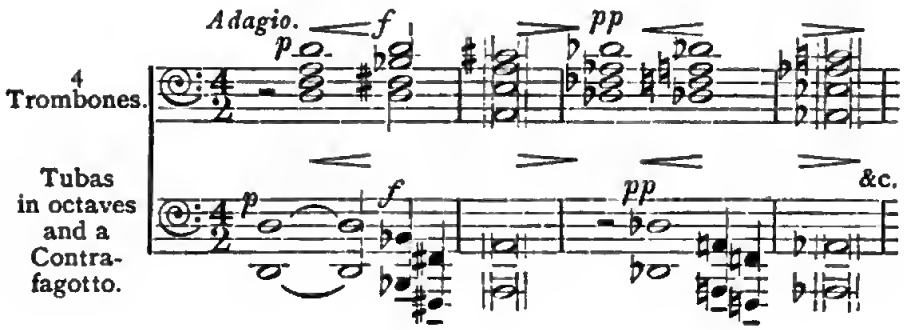




Here the extreme harmony of D, B flat, F sharp, is not a fortuitous *result*, but a deliberate stroke, or patch of colour, put in on purpose, with the certain intention of indicating more clearly the sense of the word "Fear." This is a very remarkable instance of Schütz's constant endeavour to use Harmony in a sense quite foreign to the general practice of his time.

Nothing could be more of the present day than this, which was certainly written half a century before the birth of Bach and Handel.

Imagine the first two bars scored in the modern manner for such brass and reed instruments as were known to Schütz, *i.e.*, trombones, double-bassoons, serpents. Imagine the passage repeated in sequence, in Schütz's remarkable manner, and we have at once a musical sentence which would be fit for a place in Wagner's "Nibelungen" Trilogy—thus:—



I do not believe this would have startled Schütz nearly so much as Wagner's work startled the foolish persons whose colossal ignorance led the English (and other) public by the nose in the "sixties" of the dead 19th century.

Fancy an "Athenæum" newspaper of the year 1636! Fancy also that the intelligence of the Great British public has been awakened to the fact of H. Schütz's existence and gigantic power! Fancy an article on Schütz, containing such expressions as the following: "Schütz . . . . the *de*-composer whom the Elector of Saxony picked out when under discredit, obscurity, and exile . . . . has presented lately to the public of Leipzig his horrible and insolent setting of the words, 'Be not afraid,'" &c.

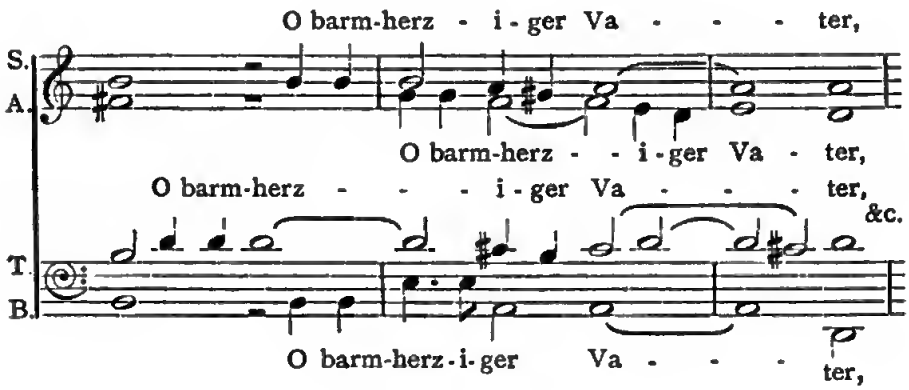
"For the credit of German good taste, it may be said that the work was received in dead silence, only broken by two hisses. However, neither the man nor his music is, to our poor judgment, worth quarrelling about."

Can you believe that I am merely quoting (with the necessary changes of names) a string of phrases about Wagner,

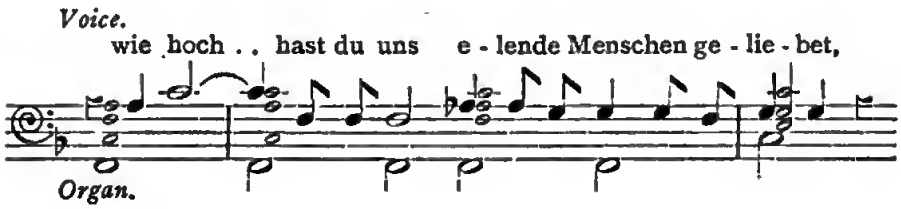
hich you may read for yourselves in the "Athenæum" of 1865?

Many other instances of Schütz's habit of using chords as colour may be brought forward, but I must content myself with only one or two more.

One is a particularly charming attempt to illustrate the tenderness of pity implied in the words "O barmherziger Vater" (O compassionate Father), at the end of a four-part cantata of 1636. Works, vi. 58:—



The next example I give is a clear instance of a major chord being changed to a minor for the sake of expression. The case occurs in a solo cantata for Treble or Tenor (Works, vi. 9), beginning "O süsser, O freundlicher." The second sentence is as follows:—

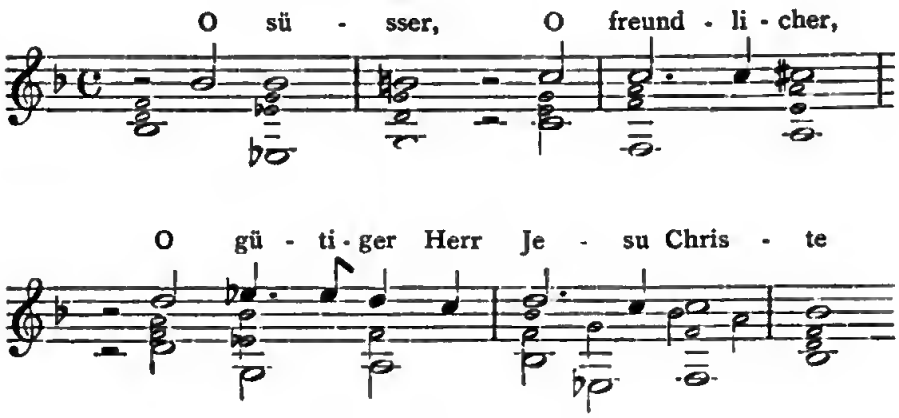


The change from F major to F minor at the word "elende" (wretched) seems very effective.

Besides the chromatic harmony set to the first words in this piece, the last four lines (vol. vi. pp. 10, 11) are worth attention as a very first-rate illustration of Schütz's custom of intensifying expression by sequential repetition. The passage begins at the words, "ach, ach, dass ich bald zu dir kommen," which appear five times in different parts of the scale, during the four lines named,

4. Chromatic Harmony in Schütz.

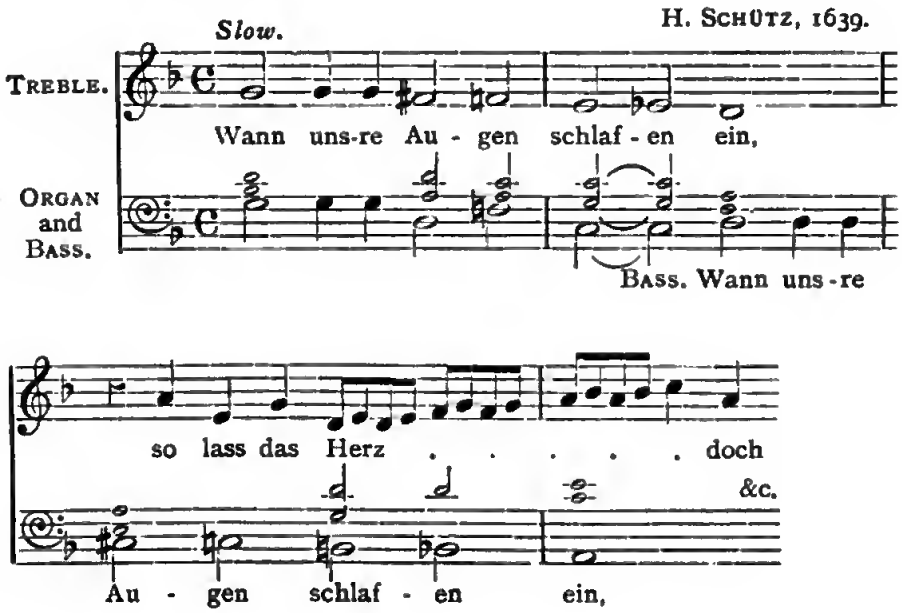
The solo cantata just quoted from provides a delightful example of this characteristic of Schütz. Here is the first phrase, written out as for a treble voice :—



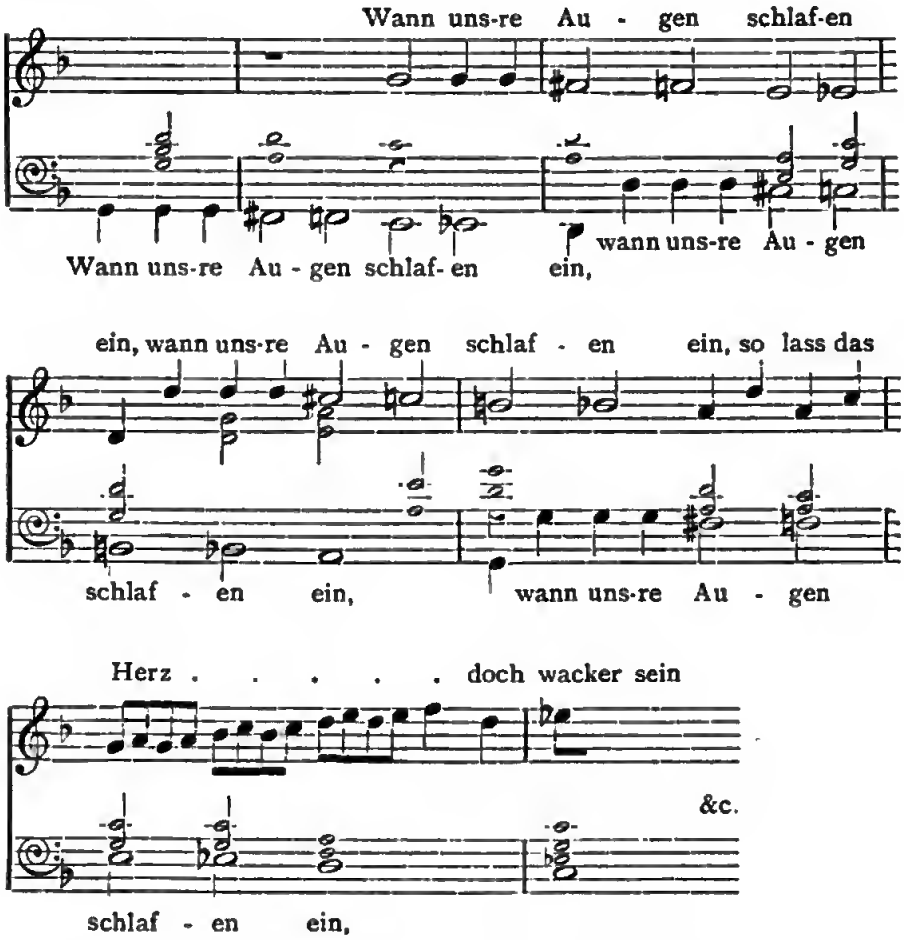
at which point the piece joins on to the extract given immediately above, viz., the words " Wie hoch hast du uns elende Menschen geliebet."

Another striking instance is in the cantata for soprano and bass, " Wann unsre Augen schlafen ein," already referred to in another illustration. (*See* Works, vi. 117, 118.) Here we find the general idea, of physical sleep coming on, expressed by slow, descending chromatic scale passages.

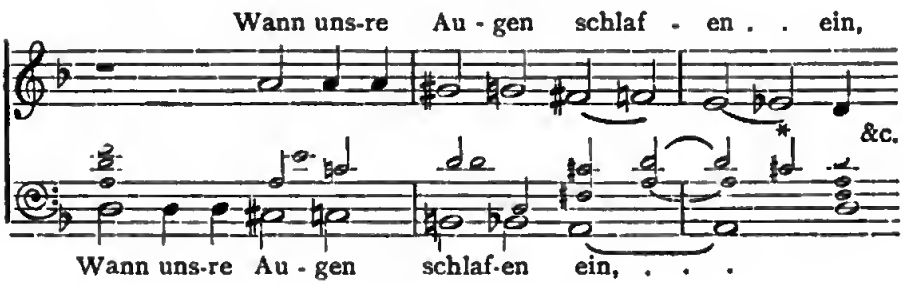
The first bars are as follows :—



A little farther on we have the voices closer together, and more of it :—



Three bars later Schütz shows himself a true member of the great family of real musicians who care nothing for consequences, and ride for every hedge that is in their line. His persistent faithfulness to the subject brings him to an extreme harmony which probably pleased him, and would have pleased him more still if he had tried adding one more vocal part, with a G in the penultimate chord :—



Again, there is a remarkable passage (Works, i. 171) in Schütz's "Christmas Oratorio" or "History of the Birth of Jesus Christ." The words of the prophet Jeremias, quoted by St. Matthew (ii. 18), "In Rama was there a voice heard, lamentation, and weeping, and great mourning, Rachel weeping for her children," &c., are set by Schütz in his best chromatic style, and with the additional poetic touch of a sort of echo in the accompaniment, which I suppose he intended to represent the reiterated cries of the bereaved mothers, thrown backwards and forwards from the rocky sides of the mountain passes (Ramah is represented in the German version by the word Gebirge).

From "THE BIRTH OF JESUS CHRIST."

H. SCHÜTZ, 1664.
St. Matt. ii. 18.

TENOR VOICE.

ACCOMPT.

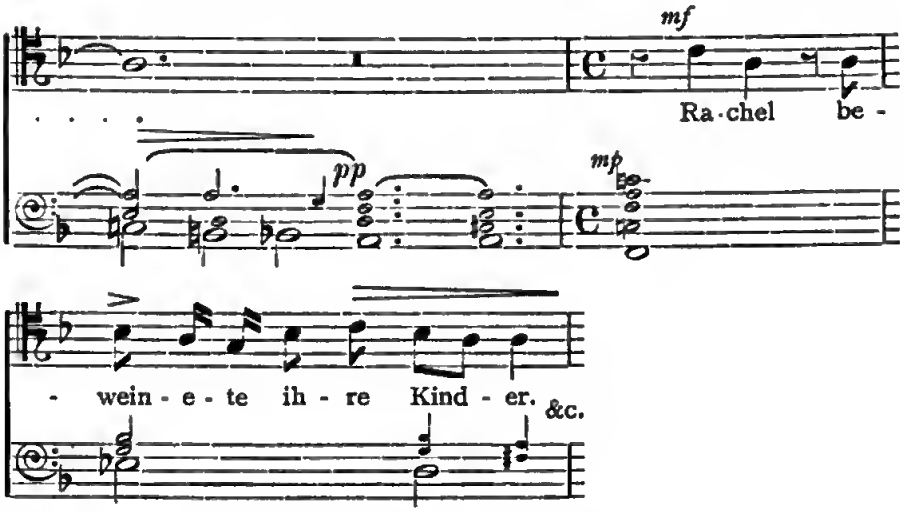
f Auf dem Ge - bir - ge hat man ein Ge -

p - schrei ge - hö - ret, viel Klag - ens,

p *pp*

Wei - nens und Heu - lens, . . .

mp

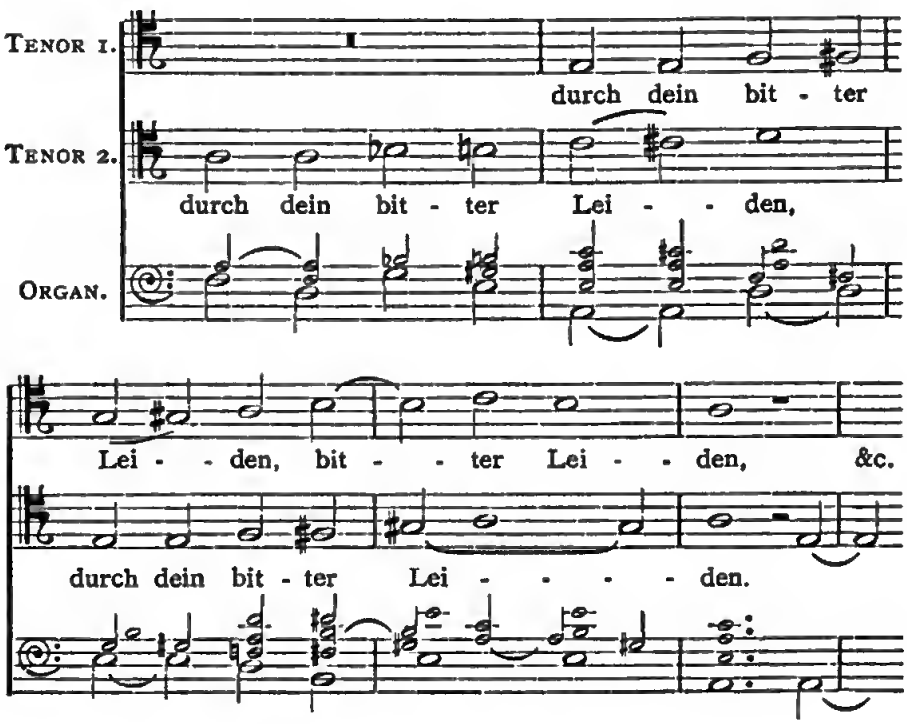


Besides the chromaticism, and the echo-like repetitions in the accompaniment, a point worthy of remark is the long note to the second syllable of "Heulens," which gives a striking effect, if sustained well over the instrumental melody corresponding to it. I have indicated possible marks of expression.

A final example must be that from a cantata for two tenors, date 1636 (Works, vi. 30.), "O hilf Christe," or "Christe Deus adjuva." The rising chromatic scale is used here to express the pain of Christ's Passion, the German words being "durch dein bitter Leiden."

Here is an extract:—

H. Schütz, 1636.



The Latin version has "propter passionem" instead of "durch dein bitter Leiden," and I think sounds almost better when sung.

This paper must now come to an end. Many things that I should wish to speak of are outside the limits of my plan. For instance, the noble six-part Litany, and its curious connection with the "St. Luke Passion" which has been ascribed (against all internal probability) to J. S. Bach; the numberless points of interest in Schütz's "Passion" settings, their connection with the mediæval plain-song of the Cantus Passionis, and their probable influence over Bach; the orchestral work of Schütz; the historical position to be assigned to Schütz, his claim to a place in the direct line of our musical pedigree; and so forth.

On the present occasion it is impossible to do more than suggest these as subjects for further study.

At least, we have remembered the name of one who, in all probability, made the very existence of the "St. Matthew Passion" of J. S. Bach a possible thing.

DISCUSSION.

The Chairman.—It will be our first duty to return a hearty vote of thanks to Dr. Naylor for the interesting and most excellent Paper he has given us on a musician of whom most of us know little more than the name. He himself appears to have felt, judging from the remarks at the close of his Paper, that he had not said all that he would like to have done about this remarkable musician, and I venture to suggest that he might continue his studies of Schütz, and later on tell us something more about him and his career than he has been enabled to do to-day. I am sure that, considering how little this music is known and understood, we should welcome him very much indeed if he would say something more about this old German musician. I fancy a great many people who are worshippers of Bach imagine that he invented a good deal which had been done before by Schütz; but then we had practically no opportunity of knowing the music that Schütz wrote. It is quite true that Messrs. Breitkopf and Härtel have published several volumes of his works, but they are not accessible to most people. Really, when one considers the examples we have heard this afternoon, and remembers they were written long before the time of Bach, they must have been startling to some of us who fancied that a century before

Bach there was no such chromatic harmony or ingenious constructive counterpoint. I was sorry that in giving his account of Schütz, Dr. Naylor did not tell us a little about the personal career of this early musician. It would have been very interesting indeed if we could have found out how it was that Schütz exhibited so remarkable an advance in his music beyond all that had been current before his time in Germany. Possibly the explanation is that he went to Italy and studied under Gabrielli, and that the stiff German music that he carried with him gathered in that sunny clime some of the melodic grace that we always find in the music of Italy. We should also like to know whether his works from first to last showed any consistent and continual advance. From the examples we have had given us we have no opportunity of determining that. Then it seems a little curious that a man so gifted as a musician and so truly poetical, with the orchestra at his command and the voices at his hand, did not feel some desire to write for the orchestra alone. Certainly Gabrielli, his master, wrote "Fancies" and other pieces for viols; and one is a little curious to know why Schütz did not follow his example. There may have been some particular reason, or perhaps he wrote some such music that has not been preserved. Dr. Naylor called attention to that which is quite apparent in the examples he gave,—and I am sure you will thank him especially for the charming way in which these were given, and the appreciative intelligence of the words and music—the fact that Schütz was remarkable for placing his accents in accordance with the quantity of the words. There was an Englishman of about the same period of whom the same might have been said. Milton wrote of Henry Lawes and his airs :—

> "Harry, whose tuneful and well-measured song,
> First taught our English music how to span
> Words with just note and accent, not to scan."

And Waller (1635) also writing about Lawes and his true musical feeling says: "Let those which only warble long and gargle in their throat a song, content themselves with ut, re, mi. Let *words* and *sense* be set by these." Possibly it shows that there was a feeling arising at the time that the old mechanical contrapuntal music was passing away, and that the younger men grew up with the feeling that music should express emotion, and that at least the melodic portion of it was of far more importance than in the old time when music was constructed from a different point of view. I merely point out that it was a little curious that about the same time there should have been an Englishman who did somewhat the same as Schütz achieved. If any of you will look at the old, stiff German music you will notice

what an emotional improvement Schütz seems to have made. The examples given of his dramatic characteristics I thought most admirable. It seemed as if he had studied the exact meaning of the words and the sense he wanted to attach to them; and I cannot conceive that any music could be written more adequately to express the meaning of those words. Think what an advance that is on what had gone before. You cannot find this feature surpassed in the works of Handel, or even in Mendelssohn and later composers. Dr. Naylor made an interesting side observation in speaking of the poetry of Herrick and the works of George Herbert being written in fanciful ways, say, to imitate the form of an angel, or a bird, or a fiddle. I think he rather unduly deprecated the effect of that as not being quite artistic. But I do not know why we should quarrel with it as a form of art because it appeals to the eye as well as the ear. If verses are written in the shape of a fiddle I should not demur provided the sense they convey is commensurate with the object set forth. The example of criticism which Dr. Naylor quoted from the *Athenæum* was written by old Chorley. He was a good servant of the *Athenæum*, but a very prejudiced man. In the middle of his career he became acquainted with the works of Mendelssohn, and then a worshipper of that composer. He believed also in Handel—I am not sure about Bach—and just a few more; everyone else he went for. I think he must be forgiven. We all grow wiser by time; if we were to take up the criticisms of several important compositions when they first appeared we should hardly like to put our sign-manuals to them to-day. The examples given of chromatic harmonies surprised me greatly, I was always under the impression that till Bach's time people were very chary of modulating into any key or using any harmonies outside of the simplest relations. I think one of the reasons why Bach wrote his 48 Preludes and Fugues was as a protest against these limitations. It is very difficult for us, now that a different temperament has been established, to say how persons must have felt on first hearing these chromaticisms. There are some here, I daresay, who can remember organs being tuned to the old unequal temperament. They have now been altered; and our ears are accustomed to a temperament that treats all keys alike. But on the instruments of those days chromatic harmonies must have sounded terrible. If they were experiments he was a very bold man to make them. If these have been accidents in harmony they were very pleasant accidents. In one example that Dr. Naylor played of a chromatic descent it flashed across me that that is the subject which Handel uses in his oratorio "Belshazzar." There is a most interesting little fugue, if I remember rightly, in which the river Euphrates

flows away from the city, and Handel has a chromatic subject which expresses the slow degrees of the motion with marvellous picturesqueness. That subject is in Schütz. I should like to ask Dr. Naylor whether Schütz shows any special treatment of the national chorales. They were so constantly used by Bach in his oratorios for the people to sing that I should like to know if there were any examples of chorale treatment by this earlier master. I will now ask those present to express a hearty vote of thanks to Dr. Naylor, and will then invite you to make any observations on his paper. (Vote of thanks passed unanimously.)

Mr. J. F. Barnett.—May I ask if, in the collection published by Messrs. Breitkopf and Härtel, any portions of his opera "Dafne" are included?

Dr. Naylor.—I think not.

Mr. Barnett.—I must confess I knew very little about Schütz before I came here; but I noticed that he wrote one opera, and I have heard he was looked on as the father of German opera. It would be very interesting if that work had been extant. If not, it is very unfortunate. I have enjoyed this lecture enormously, and I shall take an early opportunity of investigating those volumes when I have sufficient time to do so. I fear I shall never have time to go through them all, and must make my selection in accordance with Dr. Naylor's lecture.

Mr. Langley.—I think in the article in Grove's Dictionary a reference is made to a selection from Schütz's Passions to form a single Passion. I should like to know whether it is reliable and correct in its text. I should also like to express my high appreciation of Dr. Naylor's paper. I know practically nothing of these works; but it has made me feel some of Dr. Naylor's enthusiasm for his subject. It seems that the one great characteristic of Schütz's art-work was that he kept his eye on the subject which he was trying to depict; and really in method was 300 years before his time. He anticipated that fine sense of rhetoric which is so noticeable in Wagner's music.

Mr. Statham.—As it has been suggested that Dr. Naylor should return to the subject, could not we hear some of these movements which he has done so much to give us an idea about? It would be an exceedingly interesting thing if we could. I should like to say that it is a mistake to suppose that Chorley did not care about Bach. He was a very conservative man, but he wrote much that was of real value; and his chapter in "Modern German Music" on Schneider's organ-playing in the Sophien-Kirche at Dresden is one of the most eloquent appreciations of Bach's organ-music that I have ever read.

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THE CHAIRMAN.—With regard to "Dafne," I must say it is quite true that Schütz was the father of German opera. Unfortunately we do not know what the music was like because, though the words remain, the music was burned. I can plainly see there is a desire that this subject be resumed, and so the remarks to that effect shall be transmitted to the Council, especially with regard to letting the members hear some of Schütz's works. His place is very much that of our own Byrde; but one would like to have a better definition than that, and to hear some more of what he did for music, not only in the works that Dr. Naylor has given us, but in others. It is quite true, as Mr. Statham says, that Chorley was an excellent writer, but he was certainly a prejudiced man.

Dr. NAYLOR.—I am very much obliged to you, ladies and gentlemen, for your kind appreciation of the Paper; and I should like to say first that the carrying out of Mr. Statham's suggestion would give me great pleasure. It need not be on a large scale. One or two men could give an audience a very good idea of many of his works. Some of the best are duets or solos, and his accompaniments could very well be played on the piano. He does not seem to have been very particular as to what instruments played his accompaniments. He says they may be played on the organ, lute, pandora, or anything of that sort; so I think he would have been satisfied with a grand piano. That and a couple of voices could give us a creditable performance of some good things of his. As to that Passion selection, I have seen it, and it seemed to be all right so far as it went. But there is an objection to making such a selection from different works even when they are on the same subject. With regard to the treatment of chorales, Schütz treated the chorale very much as Bach did. You will find not only harmonized versions, but cantatas, constructed on portions of well-known hymns, just as Bach has treated them. One of the parts will sing the tune in long notes, and the other parts will make imitations round it, and perhaps instrumental parts will be added to that. They are used contrapuntally to construct movements upon. One occurs to me at this moment; it is in four parts, on the chorale "Nun komm der heiden Heiland." The parts are treated in a sort of canonic form and the tune appears in different parts of the scale and in different keys in the course of the movement. I am very gratified that the Paper has given pleasure to those who are here, and I trust the proposal to have some of the movements performed will come to something. I think an hour might very profitably be spent in the performance of them.

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JANUARY 16, 1906.

W. H. CUMMINGS, ESQ., MUS.D., F.S.A.,

VICE-PRESIDENT,

IN THE CHAIR.

MOZART'S EARLY EFFORTS IN OPERA.

BY CLIFFORD B. EDGAR, MUS.B., B.SC.

THE Musical world celebrates this month the one hundred and fiftieth anniversary of Mozart's birth, and your Council, being desirous that the occasion should not pass entirely unnoticed by the Association, have done me the honour of asking me to read a paper to-day.

Having regard to his splendid genius, his fertility as a composer, the share he took in the development of his Art, and the position he maintains in the repertory, it is perhaps surprising that Mozart has never before been the subject of a paper at our meetings, though he once shared attention with Beethoven in a lecture discussing the treatment of the Rondo form.

It cannot be denied that, though the extraordinary gifts possessed by Mozart are universally acknowledged, some differences exist in the opinions now held of his music, and for these an interesting explanation has been put forward by Mr. Statham. He points out that among the great composers Mozart occupies a position of special interest from two points of view. From the historical standpoint we see in him a link connecting the older and newer Schools of Composition, that is to say, the School which aimed first at a logical working-out in its productions, and the School which allows strivings after

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emotional expression to put considerations of purity and symmetry into the second place. Good music of course, whether old or new, must always possess both features in some degree. The difference between the two Schools largely consists in the two elements of interest having exchanged places in precedence. In Mozart's music we find the two elements counterpoised,—both prominent—skilfully intermingled. But from the point of view of the art-critic, Mozart's work presents an aspect which raises an interesting and by no means easy question. We see in the composer one who has never been excelled—perhaps hardly approached—in purity of design, in absolutely perfect balance of parts. And yet it is possible to ask whether this kind of perfection is the highest that Art can offer us, or whether the loftiest Art may not seek intenser expression and suggestiveness even at the expense of beauty of form? Mr. Statham rightly observes that the answer which any man will give to this question will depend on his own mental constitution, and that he may even regard the matter in different lights at different times. This dependence on mental conditions is sufficient to account for the differences in the views entertained of Mozart's work.

Our composer, as you know, essayed with success almost every modern form of composition, but perhaps in none has his achievement been greater than in writing for the Stage. It may therefore be of interest to spend the time available to-day in an endeavour to trace the gradual development of his dramatic powers as exhibited in the early and unfamiliar works which preceded "Idomeneo."

Mozart's remarkable precocity is not less manifest in these early operas than in his other compositions of the same period. Such early facility in the acquisition of technique is very surprising, but it is not quite unparalleled. Our own Dr. Crotch was perhaps equally remarkable as a child, though his powers did not proportionately develop afterwards. What strikes us most in Mozart's mastery of technique is the ease with which he assimilated whatever he could not have possessed intuitively. Beethoven, as you will remember, acquired with great labour and pains such power in contrapuntal construction as he exhibits in the episodes which relieve, and by contrast heighten, the passion of his great works. In avowedly strict writing he shows to little advantage, and lacks that artistic balance of parts and that faculty of doing the most difficult things as if they were easy which Mozart exhibits.

The creative impulse seems to have been awakened in the boy during his fifth year. His father, only half in earnest, had begun to teach him minuets and other simple pieces on the harpsichord. These he could very soon play quite correctly and strictly in time, and we next find him composing

little pieces which his father committed to paper. I remember seeing in the Mozarteum at Salzburg an exercise book of the boy's sister, which contains minuets and other short compositions, some used as lessons for the little boy, and others his own productions.

It was just about the time when these early pieces were written that Mozart's father took his two precocious children into public life. A visit to Munich led to a more ambitious appearance in Vienna, where the Emperor Charles VI. took much interest in the little performers. Having tasted, through his children, the sweets of popularity, Mozart Senior could not immediately resign himself to Salzburg again, and the tour to Frankfort, Brussels, Paris and London followed. During this early tour, young Mozart did not attempt any strictly dramatic composition, but some of his settings and improvisations were admitted to show the advance of his technical education, his facility in the employment of forms, and even traces of that dramatic instinct which he later developed in so very remarkable a degree.

The family party got home to Salzburg towards the end of 1766, and there spent nearly a year in quiet work, both the children undergoing steady and thorough instruction.

The Lenten season of 1767 witnessed the production at Salzburg of a so-called oratorio under the title of "The Obligation of the First and Greatest Commandment." This work was arranged by Wieland, and consisted of three parts, the first only of which was set by Mozart, the two other parts being entrusted to less youthful composers. We are told that Wolfgang's share in the work was due to the Archbishop's incredulity as to his powers, and that the boy was shut up in solitude, with his share of the text to set. Of three airs for tenor, the third was utilised again by young Mozart in his first opera, "La Finta Semplice," which we will shortly proceed to consider.

The intended union of King Ferdinand of Naples with the Archduchess Josepha, in the Autumn of 1767, put all Vienna into a fever of excitement, and the elder Mozart thought the occasion was an opportune one for bringing his children before the Viennese public again. Unfortunately the bride was carried off by an attack of small-pox, and this of course put an end to all festivities. Crowds fled before the epidemic, and the Mozarts among others, but flight did not save them, for both the children suffered severely. On their recovery and return to Vienna they had the good fortune to come into early contact with the new Emperor Joseph. His Majesty gave young Mozart his commands to compose an opera, and informed the manager, one Affligio, an unprincipled scoundrel who very properly ended his days in the galleys, of his desire for its production. As the members of the *Opera Buffa* were

just then of greater excellence than the performers available for *Opera Seria*, it was resolved to provide a libretto for an *opera buffa*. Coltellini, the Court poet, an imitator of Metastasio, wrote the text, with the title of "La Finta Semplice," and the opera was to be ready by Easter. But before the score, extending to twenty-five numbers, was completed, intrigues were on foot to prevent the production of the work. The unworthiness of a boy of twelve to occupy the conductor's desk, then generally filled by Gluck, was urged. Then the merit of the music was denied, and when the composer's father had met this by obtaining the favourable judgments of Hasse and Metastasio, the clique took refuge in the allegation that the music was not by young Mozart at all, but by his father. This was disproved, and the boy's ability demonstrated, by his being required in the presence of a distinguished company to set with orchestral accompaniment a song taken at random from Metastasio. But the hostility of the manager and the persistence of the intriguers proved too much even for the Emperor's influence, and it was found impossible to bring the work at that time to a hearing.

The score, in the young composer's handwriting, is still in existence, and later judges have shared the opinion of those contemporary critics who considered it superior to most of the comic operas of that day.

We have not time to consider in detail the various *libretti* which young Mozart subjected to musical treatment, but to realise what was put before this boy of twelve, let us glance at a brief outline of his earliest "book." A Hungarian officer and his man-servant are quartered upon two rich brothers, both unmarried, who have a charming sister, Giacinta. The officer and his servant, behind the brothers' backs, are paying their addresses to Giacinta and her maid respectively. To further their ends, the two lovers bring the officer's sister, Rosine, into the plot, she engaging to attract the attentions of both brothers. This, with the *finta semplice*, or feigned simplicity, of the title, she proceeds to do, and the complications which ensue form the main part of the action. In the end, the brothers are told that Giacinta and her maid have run off with money and jewels, and are persuaded to promise the hands of the two fair ones to any who may succeed in bringing them back. Needless to say, this is duly accomplished by their admirers, Rosine herself accepts the elder brother, and all ends happily.

The remarkable talent for musical delineation of the several personages which is so conspicuous in Mozart's later operas, is manifested in this boyish production. The overture, or *Sinfonia*, has been judged to be of less merit than the rest of the work. It was originally a symphony,

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composed some months before, and converted to its new purpose by omitting the *Minuet* and by some changes in instrumentation. Of this overture I propose to let you hear the last movement. It is never very satisfactory to render orchestral pieces on the pianoforte, but even when so given you will recognise both the great spirit of the movement and the working-out which it contains.

The part of the younger of the two brothers, Polidoro, is skilfully delineated. The singer for whom it was originally designed had a fine voice, but one which was effective only in slow movements, and Mozart has actually turned this limitation to account. The air in which Polidoro confesses himself subjugated by the adroit Rosine is that already spoken of as borrowed from the composer's earlier oratorio. The orchestral accompaniment with which it is furnished is very remarkable, both wind and strings being employed with great judgment. It is to be feared that this cannot be conveyed to you by my pianoforte arrangement, but the grace of both melody and harmony must be apparent.

Taking this opera as a whole, the adroitness with which the composer employs his resources, and the symmetry which he manages to preserve, are perhaps more conspicuous than his originality of invention, but to say the least of it "La Finta Semplice" was a work of glorious promise.

If this opera was for the time denied a hearing, Mozart soon found an opportunity of exhibiting his powers in another work. The origin of his second libretto is rather curious. Some fifteen or sixteen years before, J. J. Rousseau had embodied his views on stage music in an *intermezzo*, "Le Devin du Village," which, though suggested to him by Italian works of the *Opera Buffa* School, showed very marked originality and achieved the greatest success. A sort of parody of this piece was written and produced in Paris in 1753 by the celebrated actress, Madame Favart, to whose exertions its success was due. Mozart's version was adapted from the French parody by Weiskern, and consists of one long dialogue in German, interspersed with musical pieces. The latter are fifteen in number, three being duets, one a trio, and the rest solos. The German text was certainly inferior in merit to the French original, but Mozart, who in "La Finta Semplice" had employed the Italian style, showed in this German pastoral that he had the German style and colouring at command. The work, which was called "Bastien and Bastienne," was produced at a private theatre. The score is very simple and devoid of any elaborate working-out, but there are still many traces of the composer's dramatic aptitude. Jahn, in his monumental biography, points out as noteworthy that these two earliest dramatic efforts of the youthful composer should touch the

two extremes which it was to be his achievement to bring together. "Bastien and Bastienne" was revived in 1893 by the students of the Royal College of Music. Its overture, or *intrada*, offers a remarkable example of musical coincidence, the subject being almost identical with the principal theme of the opening movement of Beethoven's Third Symphony, written some thirty-five years later.

It may be observed that the young composer, after introducing his subject in the tonic and then in the dominant, brings it in towards the end in the subdominant, and when the overture finally closes in the tonic, he produces, with a want of his usual adroitness, a false impression of key, the ear refusing to believe that we are back into the principal key and that the movement is really at an end.

The year 1769 was mostly spent in study at Salzburg, but while there young Mozart had the satisfaction of seeing his "Finta Semplice" produced by order of the Archbishop.

Early in December, 1769, the Mozarts, father and son, set out for Italy. In Milan they found a sympathetic friend in Count Firmian, the Governor-General of Lombardy, and as a result of their intercourse he commissioned young Mozart to write an opera for the following season. After spending the summer in the south of Italy, the Mozarts returned to Milan in October, and Wolfgang set to work in earnest upon the new opera. This was to be an *opera seria*, from Racine, in three acts, entitled "Mitridate, Rè di Ponto." The extreme youth of the composer and his German nationality aroused the prejudices of some before the production; but when this took place, on December 26, 1770, the highest hopes of the Mozarts were realised. The work, which was performed no less than twenty times, consisted of overture, some twenty-two solos, a duet, and the concluding quintet, though why the last-named should be called a quintet is not clear, the voice-parts being only three in number, two of them doubled. The most noteworthy air in the opera is Aspasia's song "Nel sen mi palpita," which was published in England half-a-century ago, and enjoyed some popularity here.

The success of "Mitridate" procured its composer the commission for another opera, "Lucio Silla," produced, also in Milan, exactly two years later.

In the meantime a theatrical serenata, "Ascanio in Alba," and an allegorical piece from Metastasio, "Il Sogno di Scipione," borrowed from the "Somnium Scipionis" of Cicero, had proceeded from his pen. The former was written against time and in circumstances of great difficulty. One violinist occupied the room above that in which Mozart worked, and a second the room below. Next door was a singing-master, and opposite lived an oboe player. But

Wolfgang made light of these drawbacks. "It is capital for composing," he said, "it gives one new ideas."

"Ascanio," produced in 1771, was a festival piece, prepared in honour of the Archduke Ferdinand's wedding. It contains five characters, and the plot is mythological. The overture is noteworthy, and shows our composer venturing on some originality of form. The first movement is an animated *Allegro*, while the second, *Andante grazioso*, is a dance in which the Graces disport themselves. Instead of the usual third movement we find a chorus of Nymphs and Graces introduced, *the orchestra retaining the ordinary character of a third movement*, while the vocal parts supply the harmonies somewhat as wind instruments might do, but with more freedom. This chorus much resembles the *finale* included in our programme to-day. In my pianoforte arrangement, it has been attempted to convey some idea of the important share assigned to the strings.

But before hearing this, we will have the quaint dance movement played.

It was "Ascanio in Alba" which led so competent a judge as Hasse to predict the composer's future renown. Jahn conjectures that it must have been in the choruses that Hasse detected the master's hand, as the solos are not remarkable, and the work as a whole is surpassed in originality by some even of its predecessors.

"Il Sogno di Scipione," or "The Dream of the Younger Scipio," which has already been mentioned, was also a festival piece, but bears evident marks of haste, and shows a lack of invention very unusual in Mozart.

But the date for the production of "Lucio Silla" was approaching, and this work, on a classical Roman subject, captivated the Milanese no less than "Mitridate" had done. Like it, too, it conformed strictly to the rules of the *opera seria* of the eighteenth century, most of the numbers being solos, and the composer was manifestly cramped by the stringent conventions in force. One of the airs towards the end of the work had a great vogue in its day. It has been criticised as out of accordance with the character and situation of the personage to whom it is assigned, a proscribed senator taking leave of his betrothed, but the perfect grace and beauty of the setting entitle it to recognition apart from the opera, as you will perceive.

Having regard to the success achieved in Milan, it can hardly be doubted that the Mozarts' return to Salzburg in the following Spring was due to no lack of encouragement in Italy, but to the refusal of longer leave of absence by the elder Mozart's patron.

Instrumental and church music occupied our composer for some time after his return, and the next opera commission

which we hear of reached him from Munich, where a comic opera was desired for the Carnival of 1775. Having succeeded in obtaining leave of absence from the Archbishop, the father and son started for Munich on December 6, 1774, and finding there that the vocal and instrumental resources were considerable, young Mozart set himself to utilise them on a scale not then usual in comic opera. The outcome of his labours was "La Finta Giardiniera." This three-act opera was produced originally in Italian, and afterwards, under the supervision of Mozart's father, in German. The subject had been treated operatically before by Piccinni, whose version was given in Vienna during the same year. I have not seen a copy of the original Italian text, and the selections to-day will be given in a new English version. "La Finta Giardiniera," or "The Pretended Lady Gardener," is concerned with the doings of a noble lady whose betrothed, having wounded her in a transport of jealousy, and believing her fatally injured, takes to flight. Accompanied by a manservant, the lady sets out in disguise to seek him, and the pair, under assumed names, take service as gardeners in the very house where the fugitive is beginning to form a new attachment. The complications which ensue may readily be imagined.

It may be said at once that "La Finta Giardiniera" is a great advance upon its predecessors in three important respects —characterization, originality of themes, and constructive skill. The musical individualization of the personages is quite remarkable, and the treatment of the part of the lady masquerading as a garden girl is worthy of Mozart's latest years. Early in the piece occurs a sprightly *Rondo*, in which the disguised lady defends her sex against the men, and an arrangement of this is included in our programme.

The *ensembles* are the numbers of greatest merit in the score, the *finales* of the first and second acts being especially noteworthy. Some of the selections to-day cannot be given in their entirety. Partly to save time, and partly because some passages lose all significance off the stage, it has been necessary to make certain omissions. The orchestration of the "Giardiniera" is truly remarkable, and the composer makes the happiest use of the wind, the peculiarities of the oboe, bassoon and horns being turned to good account. The instrumental parts are no mere accompaniment, supporting the voices and filling up the pauses. They form an essential in the whole artistic structure, and show our composer to have advanced much farther along the road which he trod with such success.

The "Giardiniera" was not the only opera which Mozart gave to the world in 1775. He showed his versatility in a work of an almost diametrically opposite type, the festival

opera known as "Il Rè Pastore," or "The Shepherd King," of which the "book" was by Metastasio. The poem had been written in 1751, and had already been set to music by Bonno. Mozart's score shows no less invention and resource than are seen in the "Giardiniera," but the conventional restrictions of this classic piece left him much less scope. The rightful heir to the throne of Sidon has been brought up secretly as a shepherd, and when Alexander of Macedon puts the crown within his reach, he refuses to accept it if it is to involve breaking his faith with the maiden of his early choice. In the end all difficulties are overcome. The air in which the shepherd youth declares his unalterable fidelity is in rondo form, with two interludes and a *coda*, and has a violin obbligato part in the accompaniment. When published in Paris in a French version it met with great acceptance there. The part of the shepherd youth was assigned by Mozart himself to a lady, so that there is good warrant for asking a lady to sing the rondo to-day.

The *finale* is given to-day with rather more voices than in the score, but without repetition of the four-part *tutti*, and with omission of the solo passages.

The next work which calls for notice is "Zaïde," described as a serious operetta, in two acts, on a Turkish subject. It was written some time before the end of 1780, and the librettist, Schactner, seems to have been indebted to a French source for his ideas. Here again the concerted numbers are the more noteworthy. One feature in the work must not pass without mention. The original libretto was in German, and the composer employed spoken dialogue to be delivered with a set musical accompaniment. This combination, which is what is strictly and properly termed Melodrama, had been attempted before by other composers—notably by Rousseau, the originality of whose views on dramatic music is well known—and Beethoven and Weber have left us examples of it. But there is the great drawback that spoken dialogue under these restrictions is deprived of much effectiveness by losing its continuity, and the difficulties of delivery are serious. Mozart evidently did not consider the result satisfactory, for he never resorted to the device again.

The score of "Zaïde" was not completed by the composer, the overture and *finale* being wanting. These were afterwards added by Councillor Andrè, who acquired a large number of Mozart's manuscripts after his death, and it has been suggested that Andrè utilised in this way some of the material which came into his possession. "Zaïde" was revived at Frankfort in 1866, an occasion of interest to the student, but the production of Mozart's "Seraglio," which has a similar subject, no doubt helped to consign this earlier work to oblivion. The selections to-day are the air which the heroine

sings on finding the hero asleep, and the brisk *finale*, the actual authorship of the latter, as stated, remaining in some uncertainty.

Mozart's invention was so fertile that he was not content with writing operas of his own and a large number of songs for separate performance, but he actually obliged other composers by writing pieces to be introduced into their operas. It is not surprising that some of these have survived long after the circumstances of their first production have been forgotten.

"Zaïde," as we have seen, was never completed in the composer's lifetime, and he has left at least two other operas in a still more unfinished state. One of these, "L' Oca del Cairo," was sketched out by Varesco, who wrote the libretto of the first act in full. Mozart set to work upon it with diligence, and we find him writing to his father of his progress, and expressing his satisfaction with certain numbers. But the plot was extravagant and weak. The goose mentioned in the title is an artificial bird, large enough to conceal a man, which is to be employed in gaining a boastful wager. As Mozart proceeded with his work, he appears to have seen more and more objection to this farcical expedient, and as the librettist refused to modify the plot, the score was ultimately laid aside. The music was then lost sight of until the composer's widow gathered together his MSS., a large collection of which passed by purchase into the possession of Andrè. So lately as 1861 a music publisher at Offenbach, who was one of the heirs of the purchaser, published the unfinished score. Thereupon M. Victor Wilder, of the Fantaisies Parisiennes Theatre in Paris, resolved to adapt the work for production. He divided the one act into two, and, as "L' Oca" had neither overture nor introduction, he borrowed the overture and introductory quartet from Mozart's other unfinished opera, "Lo Sposo Deluso," and added two other numbers from the composer's scattered pieces. The score contains a quartet very ingeniously constituted of two pairs of lovers who converse from afar, but it is too involved for reproduction here. The very short quartet which will be given is taken from the *finale*.

Mozart's music to Von Gebler's Egyptian drama, "King Thamos," does not come strictly within the scope of this paper, and is moreover comparatively familiar, but it may be pointed out that the choruses show important development and impetus in a new direction. Mozart's settings of these choruses form very fine hymns, written, however, not for the church, where, by-the-way, their music is constantly employed, but for the stage. For the very reason that Mozart felt himself free from the fetters of convention, he has produced in these hymns music of a bolder and nobler

type than we find in his compositions of that date avowedly for the church, and the rich and massive effects which he has obtained in treating chorus and full orchestra together have formed a lesson by which later composers have profited. The voice-parts are quite complete and independent in themselves, and yet are united with a no less complete and independent orchestra.

The year after the production of the "King Thamos" music we find Mozart engaged on the classic subject of "Idomeneo," and here he embarks on a new career. The operas of which "Idomeneo" was the first fall into a different category. They are works of greater maturity, works for the production of which the composer had been gradually qualifying himself by the discipline and experience of his earlier labours. With these later works we are not concerned this afternoon. The operas we have been considering led up to them, and the selections given are of course not presented as products of the composer's ripened genius. They are rather to be regarded as milestones along the road which led to his position of assured supremacy. At the same time, even these rarely fail to exhibit that true balance between beauty of form and beauty of expression so characteristic of Mozart, and the equally important balance preserved between the vocal and instrumental forces.

Beethoven has left us only a solitary opera, and even in that the nice balance of parts is not invariably preserved. As to the operatic work produced in present-day Germany, much of it may fairly be described as orchestral composition with vocal explanatory comments. Apropos of this School, we may remember that Mozart complains in his letters that, while verse is necessary in an operatic libretto, the rhyme (in the "books" supplied to him) was a drawback. It is curious to compare this with Wagner's inconsistency. He often makes light of the claims of rhythm in his music, while emphasising the rhythm in his words by employing a jingle.

In estimating Mozart two circumstances must never be forgotten, the difficulties under which most of his works were produced and his early death. Had Beethoven, for instance, passed away at the same early age, the works which he produced before his thirty-sixth birthday would hardly have given him his present position on the roll of fame.

Mozart's grand achievement was the blending of Italian melody with German scientific structure, with a result so complete and apparently spontaneous that all sense of nationality is lost, as in the highest Art it should be. My aim to-day has been to convey some idea of the early and unfamiliar stages through which that achievement in the department of Opera was reached.

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The following were the illustrations to the Paper:—

Sinfonia (last movement), La Finta Semplice (played on the pianoforte by Miss Elsie Davies); Aria, "Cosa ha mai la donna," La Finta Semplice (Mr. Hamilton Haysman); "Dance of Nymphs and Graces," Ascanio in Alba (played on the pianoforte by Miss Elsie Davies); Finale (Act I.), "Dite più amabile," Ascanio in Alba (the Chorus); Aria, "Pupille Amate," Lucio Silla (Miss Elsie Davies); Cavatina, "We Maidens suffer" ("Wir Mädchen sind"), La Finta Giardiniera (Miss Elsie Davies); Chorus (from Finale, Act I.), "O, how perplexing!" ("Welche Verwirrung"), La Finta Giardiniera (the Chorus); Finale (Act III.), "Love and Constancy" ("Lieb' und Treue"), La Finta Giardiniera (the Chorus); Rondo (with Violin Obbligato), "L'amerò, sarò costante," Il Rè Pastore (Miss M. Robinson; violin, Miss Helen Styles); Finale, "Viva l' invitto duce!" Il Rè Pastore (the Chorus); Aria, "Deh, riposa," Zaïde (Miss M. Robinson); Finale, "Natura in fede," Zaïde (the Chorus); Quartetto, "Mentre lo scemo," L' Oca del Cairo (Miss Elsie Davies, Mrs. Francis Cope, Mr. Haysman, and Mr. T. C. Andrew).

DISCUSSION.

The Chairman.—Ladies and Gentlemen, our first privilege is to thank Mr. Edgar for his admirable and very interesting Paper, and also to thank the ladies and gentlemen who have contributed to the success of that Paper by the illustrations. I think one thing must have struck us very emphatically, and that is, that even in the very earliest work of Mozart there is always the Mozart touch. With most precocious geniuses who have lived in the world of music—Crotch was mentioned, and we must supplement that by Hook and Wesley the elder—they did things at very early ages: they composed oratorios, but they were only notes that anyone might have written; but with Mozart we find from the very beginning there is always some very interesting touch. When he was in London at eight years of age he published a series of sonatas for violin and harpsichord which he dedicated to the Queen, and although they are not very remarkable efforts of genius, yet they have certain touches which no one else could imitate. So also in that little anthem which is now in the British Museum, there are two or three chords which you do not find common at that time. And again, let us remember that all

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those illustrations, commencing with the first movement from "La Finta Semplice" down to the last from "L'Oca del Cairo," were written within the space of fifteen years—a very short period. It is a very wonderful thing; and one is sometimes inclined to believe it possible that Providence meant his life to be short, and that he did, perhaps, all he ever would have done, and that if he had lived longer he would not have surpassed what he had already accomplished. But we must not forget that Mozart could write very substantial music. It is very difficult to distinguish between the music of his Operas and that of his Masses; I think the Operas are generally better music than the Masses. But when the spirit moved him he could rise to a much higher level, as we see in the Litany containing the magnificent choral fugue "Pignus futurae," and again in the "Requiem." There is one thing that strikes me, and I am sure our lecturer will agree with me, that in all he did he had a tremendous dramatic instinct. I think it would be quite possible to take one of his operas and find out from the score what the action ought to be on the stage. It has always struck me so when reading a Mozart opera. I have always thought, Why should people bother about what was to be done on the stage? Mozart indicates that in the music. We might talk for a month about Mozart; and I am delighted to think that there is just now quite a little wave of feeling passing over Europe that there was a genius who did mighty things. On the Continent the Mozart revival is becoming very prominent; and though it would be very undesirable that one great master should wipe out the memory of other great masters who preceded or followed him, it is desirable that we should not forget we had a great master in the last quarter of the 18th century.

(The votes of thanks were passed unanimously.)

Mr. Southgate.—In the absence of any other member rising to make some remarks upon the delightful Paper we have heard, and the still more exquisite music we have listened to, I cannot but say how much we are indebted to Mr. Edgar for the treat he has given us. Most of us know Mozart's later works; it seems that some have not yet learned to love them. But of his earlier works very little indeed is known. The music given to-day must have been a revelation to many of us. We cannot but recognize in it the sweet, delicate melodious Mozart, even in the very first example that was given. And we cannot fail to recognize the delightful accompaniments that are so characteristic of this composer. Of course in the orchestra they would have sounded still more charming. But Mozart is distinguished for his accompaniments; I have sometimes said one would be willing

to listen to the music of the "Nozze di Figaro" or "Don Giovanni," without any action at all, simply for the sake of hearing the interesting accompaniments. One sees that in these earlier works there is still the same flow of independent ideas supporting the vocal music. I am sorry Mr. Edgar did not go a little farther down this early list and tell us something more about "Thamos, King of Egypt." He did mention those remarkable numbers "Splendente te, Deus" and "Ne pulvis." It is extraordinary that they should have been written for the stage. Some of you may have heard them in an organ arrangement or in church; but I take it, it was quite a new departure in Opera, and I wish we could have heard something more about this. May I say also how very much we are indebted to Mr. Edgar for the pains he must have taken in adapting these works from the score and arranging them for the pianoforte. For a busy man it is a considerable task; and that I think we owe him gratitude for. We are glad at this one hundred and fiftieth anniversary of Mozart's birth to observe that he is not forgotten. There is a sort of wave of old feeling coming over Germany. There have been many Mozart performances, and I think there will be some more. We of the Musical Association have done our share in bringing before an audience, which has had no opportunity of hearing them, these long forgotten pieces. They have shown us what a genius Mozart was even as a boy—for remember that nearly all these pieces that you have heard were composed while the composer was still in his teens.

A Lady.—I should like to ask if I am right in thinking that "L' Oca del Cairo" was once produced in London.

The Chairman.—You are quite right; it was produced at Covent Garden; Trebelli sang in it.

Mr. Edgar.—I am very much obliged to you, and for the kind words said by Dr. Cummings and Mr. Southgate and the vote of thanks. I must express my own acknowledgments to the ladies and gentlemen who have furnished the illustrations: I really feel that they have furnished the meat for this banquet, while my contribution has been only the bones.

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February 19, 1906.

A. H. D. PRENDERGAST, Esq., M.A., Vice-President,

In the Chair.

LEONARDO LEO.

By Edward J. Dent, M.A., Mus.B.,

Fellow of King's College, Cambridge.

When I last had the honour of reading a paper before this Association, I tried to show you how Alessandro Scarlatti gathered up the results of all the musical experiments which Italian composers had made during the seventeenth century, and wove these various threads into that smooth and supple texture which formed the foundation of what we call classical music. He was of course not alone in the accomplishment of this great task, but we may certainly regard him as by far the most important and the most influential of the musicians who were at work upon it. Historians have sometimes refused to accept him as the real founder of the Neapolitan School of the eighteenth century. Certainly there were composers and teachers at Naples before Alessandro Scarlatti, but it was not until Scarlatti had established himself there that Naples became the musical centre of Italy and therefore of Europe. Nevertheless, I do not wish to maintain that it was the spirit of Scarlatti which animated the teaching of that school of composition, although the Neapolitans always regarded him as their figurehead; indeed I shall have occasion to point out to you this afternoon how soon his immediate influence was forgotten. But the generation that followed him did include a few composers whose work was inspired by ideals almost as lofty as his; and of these the man who has most claims on our respect is Leonardo Leo.

The birth and parentage of Leonardo Leo have been the subject of some dispute among musical historians. The

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latest authority on the subject is Cavaliere Giacomo Leo, a descendant of the composer's brother, who not only has made very careful researches at Naples and elsewhere, but is also in possession of family traditions to which we may justly attach considerable authority. According to Cav. Giacomo Leo, the composer was born on August 5, 1694, at S. Vito degli Sclavi, now called S. Vito degli Normanni, in the province of Lecce. There were several families of the name of Leo at S. Vito, some being known as Leo and others as de Leo; our composer's father was Leonardo de Leo, and he appears to have been a small proprietor in very humble circumstances. He had three sons; the youngest, born two months after his death, received the name of Leonardo, in memory of his father, Oronzo, after an ancestor whose name is still perpetuated in the Leo family, and Salvatore, because he came into the world poor like the Saviour of mankind. His education was undertaken by the monks of a neighbouring Dominican monastery. They soon discovered his musical talent, and persuaded his mother and uncles to send him to the Conservatorio della Pietà de' Turchini at Naples. The Neapolitan Conservatori, as their name implies, were originally not schools of music, but orphanages, in which children without means were received between the ages of seven and fifteen. Leonardo Leo entered the Conservatorio in 1703 at the age of nine, and remained there until the age of twenty-one. This account of Leo's early years does not agree with that given by Francesco Florimo in his history of the Neapolitan School of music, which was the principal authority for the article in the first edition of Grove's "Dictionary of Music and Musicians." The confusion of dates is due to the fact that there was another Leonardo Leo, son of one Corrado Leo, and apparently cousin of the composer; he established himself at Naples in 1709, in a house which was the property of the Conservatorio de' Turchini, married, and had a son who was eventually admitted to the Conservatorio as a student. For a detailed discussion of the documents relating to these two Leonardo Leos, and the establishment of their separate identities, I must refer you to the published works of Cav. Giacomo Leo.* I shall not make any further reference to Leonardo Leo the son of Corrado Leo, and henceforward shall speak of the composer simply as Leo.

It has generally been supposed that Leo was a pupil of Alessandro Scarlatti at Naples and of Giuseppe Ottavio Pitoni at Rome. There can of course be no doubt that he was influenced by the work of Scarlatti, and his sacred music

* G. Leo—Leonardo Leo, musicista del secolo xviii. e le sue opere musicali, Naples, 1905. Leonardo Leo e il suo omonimo, Naples, 1901 S. Vito de' Normanni, Naples, 1904.

bears a decided affinity to that of Pitoni; but it is impossible that he could have gone to Rome for tuition under Pitoni whilst a student at a Neapolitan Conservatorio, dependent on the charity of the institution for his board and lodging. Moreover, Alessandro Scarlatti, as I have shown elsewhere, was absent from Naples from 1702 to the end of 1708, and on his return there was teaching at a Conservatorio other than that in which Leo was receiving instruction. His actual teachers were Francesco Provenzale, and Nicola Fago, known as Il Tarentino, a man of no fame as a composer but worthy of remembrance as an excellent teacher.

Of his first important composition, a sacred drama entitled "L' infedeltà abbattuta," neither the score nor the libretto has survived. It was performed by the students of the Conservatorio in 1712 and apparently met with success, as it was repeated by the command of the Viceroy at the royal palace. Two years later he produced his first secular opera, "Pisistrato," at the Teatro di San Bartolomeo. "This new opera," says a contemporary, "was much applauded and admired, having been set to music by the young Leonardo Leo, and it is the first opera that he has written." The score, which was unknown to Florimo, is at Montecassino, and, as we should naturally expect, shows the young composer imitating the style of Scarlatti. The imitation is not free from awkwardness, and the phraseology is modelled rather on Scarlatti's earlier work (in the manner of "Eraclea," 1700) than on his new style introduced after his return to Naples in 1708. The rhythmical mannerisms of the later generation do not appear at all, and there is curiously little florid vocalization. The following year, his minority being at an end, he was made second master at the Pietà de' Turchini, and also obtained the appointment of organist at the Cathedral. In 1716 he became supernumerary organist of the royal chapel, and in 1717, when Alessandro Scarlatti left Naples again and all his subordinates at the royal chapel received some sort of promotion, Leo became organist. He also held the directorship of the music at a church belonging to some Spanish nuns. His next opera, "Sofonisba," was produced in 1718, and this work, following upon two serenatas composed for Court functions, established Leo's reputation in Naples as a composer for the stage. His early career as a composer of opera is, however, difficult to trace, since the scores of most of his operas of this period have disappeared. No doubt many of them could be to some extent reconstructed, since several libretti exist, and detached airs by Leo are scattered over all the principal libraries; but the cataloguing and arranging of them is a labour requiring more time and patience than I have yet been able to devote to it. It is however a task that ought to be carried out, since it will

materially assist historians of music in tracing the successive stages of development of the sonata form.

It is in 1722 that we first hear of Leo as a composer of comic opera, a branch of musical art in which he is one of the most important figures of the eighteenth century. It will be remembered that for many years it had been considered necessary to add comic scenes to all operas by outside composers which appeared on the Neapolitan stage. Handel's "Agrippina" was one of those "improved" in this way. Gasparini's opera "Tamerlano," produced at Venice in 1710, was given at Naples in 1722 under the name of "Bajazette," and for this performance comic *intermezzi* were written by one Bernardo Sabdumene, and set to music by Leo. It is possible, however, that Leo had already done work of the same kind in 1717, when he made additions (of what kind is not known) to the opera "Sesostri," also by Gasparini. In 1723 Leo produced his first entire comic opera, "La mpeca scoperta" ("L'imbroglio scoperto"). As is obvious from the title, this is in Neapolitan dialect, and was produced at the Teatro dei Fiorentini. The public, it is recorded, were very much pleased both with the music of the celebrated Leonardo Leo, organist of the chapel royal, and with the singers who took part in it.

It is not necessary to mention here all the operas of Leo in turn. There is a complete bibliography of them both in Cavaliere Leo's biography, and in the new edition of Grove's Dictionary. It will be more convenient merely to relate the principal events of the composer's life, and then proceed to a critical survey of his music.

On the death of Alessandro Scarlatti in 1725, Leo became first organist of the chapel royal. It was probably at this time that he became master at the Conservatorio di S. Onofrio. In 1732 he succeeded Vinci as Pro-vice-maestro of the chapel royal, and in this capacity produced his two celebrated oratorios "La Morte di Abele" and "Sant' Elena al Calvario." The most celebrated of all his serious operas, "Demofoonte," appeared in 1735: "Farnace" (1737) has a certain interest as being the last opera given at the old Teatro di S. Bartolomeo. This theatre, which had seen all Scarlatti's Neapolitan triumphs, was in this year converted into a church, being superseded as court theatre by the newly-built San Carlo. In 1738 Leo was engaged on another opera, "Demetrio," but interrupted it to compose a sort of serenata in honour of the marriage of Charles III. He was thus unable to finish "Demetrio" by the time required, although he was confined to his house and a guard of soldiers placed opposite in order to ensure his working. The opera was finished by other composers, and Leo had to content himself with only a portion of the total sum paid for the opera. The celebrated

"Miserere" and the best of all his comic operas, "Amor vuol sofferenze," date from 1739. The following year Leo paid short visits to Turin and Milan; in 1741 he succeeded his old teacher Nicola Fago as first master at the Pietà de' Turchini. He died in 1744 from apoplexy, while seated at his harpsichord. Florimo, who always had an eye for an anecdote, stated that he was engaged at the moment on the composition of the opera "La finta Frascatana." This is obviously untrue, as the opera in question was produced five years earlier.

Leo's compositions fall into three principal divisions: serious opera, comic opera, and sacred music. Besides these, there is a small amount of instrumental music, which makes up for its deficiency in quantity by its excellence in quality. The concerto for four violins is too well known to need further remark: there are also six violoncello concertos composed in 1737 and 1738 which deserve the highest praise.

The disappearance of many of Leo's scores makes it impossible to offer an adequate judgment on him as a composer of serious opera. "Demofoonte," "Ciro Riconosciuto," and "L'Olimpiade" appear to have been regarded as his masterpieces in this line. Piccinni considered the air "Misero pargoletto," in "Demofoonte," to be a model of dramatic expression; it is certainly one of the most beautiful specimens of the period. But we are obliged to confess that for poignancy and vividness of expression Alessandro Scarlatti remained unsurpassed by any of the generation that followed him. The contribution of Leo and his contemporaries to the history of music does not consist in an advance in poetic expression; the advance which they made was more purely technical, and its importance is therefore easily underrated. In serious opera Leo reminds us rather of Cherubini. Severe, dignified, and cold, he is a composer whom all can admire, but whom only those will love who have in their own souls that fiery enthusiasm which kindles all that it meets.

In the department of comic opera Leo holds a very important place. It may be well to recapitulate here the main outlines of the history of *opera buffa*. The essential thing to remember is that the *opera buffa* did not grow out of the *intermezzo*, as so many writers have been led to suppose. The *intermezzo*, as I have pointed out elsewhere, is derived originally from the old Italian comedy of masks. The Venetian composers who adapted to popular needs the first experimental ideas of the literary Florentines, introduced comic characters into their operas, not indeed with the traditional masks of Arlecchino and Brighella, but with parts in the development of the drama very similar to those taken on the popular stage by those two immortal types of domestic servants. In Alessandro Scarlatti's early operas, the comic

characters—sometimes one, sometimes two—appear at any time in the play, generally at the most inopportune moments. Later they settle down into the conventional soprano and bass, and occupy the concluding scenes of the first two acts and the penultimate scene of the third. Their relation to the comedy of masks is well seen in Scarlatti's "Caduta dei Decemviri," where Flacco, the comic servant of Appius Claudius, informs us that he is a native of Bologna, and his companion Servilia, nurse to Virginia, announces herself as a Bergamask. There are indeed several scenes of this kind in various operas where the comic bass masquerades as the Dottor Graziano, and the soprano appears as a sort of female counterpart of Brighella. Already before Scarlatti's death these comic scenes had come to be regarded as detachable and interchangeable between one opera and another; and in Leo's time they had become definite *intermezzi*, of that type of which "La Serva Padrona" is the classical example.

The *opera buffa* or *commedia per musica*, however, is not on this small scale, but is a full-blown three-act opera. Dr. Hugo Goldschmidt has traced the Roman comic operas of the seventeenth century to a Spanish origin; this would account for their taking root easily in Naples at a later date. Scarlatti's early operas include one or two which belong more or less to the Roman type: "Dal Male il Bene" is a good example. These, however, were in pure Italian, and preserved the courtly Spanish character, though some interesting examples of dialect opera were produced at Rome, and are discussed in detail by Dr. Goldschmidt's "Studien zur Geschichte der italienischen Oper im 17. Jahrhundert." The essentially Neapolitan comic opera arose in 1709, and was evidently derived from the half-serious, half-comic opera of Scarlatti's early years; "La Rosaura," and "Il Figlio delle Selve," are other examples. Since the first known Neapolitan dialect opera was produced with the apologies of the management, apparently as a stop-gap, it seems likely that it was sung mainly in dialect because there was no time to turn the rough draft into literary Italian. We know that with even so classical an author as Metastasio, the turning the play into polished literary Italian was a very important part of his method, according to his own description. The experiment being successful, it naturally was repeated, and so a definite style grew up, depending for its interest on the lively presentation of popular local types, and later introducing an occasional parody of the *baroque* style of *opera seria*. In the early comic operas all the characters talk Neapolitan except those who are held up to ridicule as Romans or North Italians; in the same way we find the Florentine's pedantically pure Italian ridiculed in the Venetian comedies of Goldoni. This, however, was not kept up for very long;

no doubt it was not always possible to secure the services of a sufficient number of good Neapolitan singers, and the later type of comic opera does not present us with more than four or five characters who speak the dialect. Scarlatti's one attempt at comic opera, it will be remembered, is in Italian all through. After the reduction in the number of dialect parts, the local characters, as might be expected, are generally servants, or at any rate people in the humbler ranks of society, and we see a regular tendency to keep up the old-fashioned arrangement of comic scenes in serious opera. Thus in Scarlatti's opera, Rodimarte and Rosina, the two servants, have just the same sort of scenes at the end of each act as, for example, Orcone and Dorilla in his "Tigrane"; and in Leo's comic operas we find the same thing. We see, therefore, that so far from the comic opera being derived from the *intermezzo*, the *intermezzo* might have been derived from the comic opera as easily as from the serious opera. The attempts to parody the style of grand opera are often extremely amusing, even to a foreign reader who, like myself, has only the very slightest acquaintance with the Neapolitan dialect, and who has no means of understanding the innumerable allusions that there may be to things of purely local and momentary interest. The form of parody that is most obvious to the historian is the introduction, generally towards the end, of a young lady who gives the company a short autobiography in elaborately elegant Italian, sometimes punctuated, like the Prologue's speech in the "Midsummer Night's Dream," so as to convey a sense different from that which she might be supposed to intend. She has generally been discovered unexpectedly, and informs us that she belongs to a noble Roman or Florentine family, that her father was taking her by sea to Genoa or Leghorn, as the case may be, that they were seized by pirates, her father killed and herself made prisoner. Further questioning elicits the fact that she is a singer, upon which she is requested to oblige with a song. A harpsichord is brought on to the stage, and she sings the last new fashionable aria, no doubt giving a humorous imitation of the airs and graces of the last new fashionable *prima donna* or *primo uomo*. This takes place in Leo's comic opera "La Somiglianza di chi l' ha fatta," and in this case Merlinda, the young person whose sad history has been related above, chooses to sing a song from Leo's own serious opera "Il Trionfo di Camilla," produced the same year.

The *opera buffa* probably contributed more or less to the downfall of that characteristic figure of eighteenth century musical life, the male soprano. Comic opera was not suited to his style. Probably his deportment on the stage was too artificial and stilted to be endurable in a part which demanded

lively and natural acting. The force of habit was, however, too strong. Audiences had grown so accustomed to hearing the representatives of Scipios and Cæsars sing florid airs in a high soprano voice that not even in *opera buffa* could they allow their heroes to descend to a tenor or a bass. For one evil another was substituted: the second was a lesser one, certainly, but none the less an evil, and an evil perpetuated down to our own day, in spite of would-be reformers. The hero's parts were sung by women, and so it is to the Neapolitan comic opera that we must trace the origin of the "principal boy" of our pantomimes and burlesques.

A second important development which owed much to the comedies of Leo and his contemporaries was the tendency to gather up the characters at the end of an act into something like a chain of movements working up to a dramatic and musical climax at the fall of the curtain. The invention of the concerted *finale*, as it is called, has hitherto been ascribed to Nicola Logroscino, and its development to Piccinni. About Piccinni's share in the work I am not yet able to give a decided opinion; as to Logroscino, the few examples of his *finales* that remain to us do not warrant the supposition. His concerted *finales* are certainly an advance upon his predecessors in the humorous treatment of voices and instruments, but they are in no way ahead of Leo's so far as structure is concerned. The practice of extending the *finale* to a chain of several movements was probably introduced by Galuppi, though I have found one *finale* of Leo in two movements, the first slow, the second quick. This is in the opera "Lo Matremonio annascuso," and it is unfortunate that we have no means of deciding its date. It is not necessary to repeat here what I have already said in my Life of Alessandro Scarlatti about the early origin of the concerted *finale*. Scarlatti, as we know, did not realize anything like the full possibilities of the form; Leo and Vinci appear to have been the first to systematize it in their comic operas. But both Leo and Vinci are bitterly disappointing even in their longest examples. The tendency, as we should naturally expect at this date, is towards some sort of sonata-form; but there appears to be singularly little sense of climax, either dramatic or musical. We constantly find that instead of the characters joining in one by one and ending with a sort of chorus, as in the second act of "Figaro," to take a classical example, they leave off gradually, and most of these *finales* end with a solitary character on the stage, who seems, if we can judge from the score, to have enough to sing to make an anti-climax and not enough to place him in a position of dramatic importance. Nevertheless, we are bound to remember that the score of an opera, especially an old one, is often misleading; and we must make considerable allowances for the stage

business which must often have played a more important part than our imaginations are capable of reproducing.

A third important item in the Neapolitan comic opera is its treatment of folk-song, a subject which is of the greatest interest to us all at the present day. Italian folk-song is a very much neglected field of research, and the amount of work done by modern Italian historians for the traditional melodies of their country compares very unfavourably with what has been collected in the United Kingdom, in Germany, Bohemia, Hungary, and other states. The Italians are too much absorbed in producing new music to care much for the preservation of the old. Every year the Neapolitans celebrate the festival of the Virgin by a pilgrimage to her shrine at Piedigrotta, which finds its artistic expression in a profusion of popular songs, some of which have become permanent favourites with all English visitors to Naples, though Neapolitans would consider them very much out of date. Every year produces its new specimens, good, bad, and indifferent, and it is remarkable how little the type has changed in the course of two centuries. Almost every comic opera of Leo's period has one or more songs of this kind, and for the historians of folk-song they ought to prove very valuable material. (Illustration: "Amai na mpesa," from "Amor vuol sofferenze.")

I have thought it better to speak of the comic opera generally than to describe Leo's operas separately in detail. They are, of course, all in manuscript, and most of them are at Montecassino. The most famous of all is to be found at Paris as well, and a copy of the first act only is at Naples. This is "Amor vuol sofferenze," from which the song just sung is taken. The opera was extraordinarily popular, and, as sometimes happened in those days, was known under two other titles, "La Finta Frascatana" and "Il Cioè." Florimo, with his usual carelessness, supposed them to be three separate works; indeed, the single act in the library of the Naples Conservatoire is catalogued as "Camilla ed Emilio," these being the first two characters mentioned. Cavaliere Leo identified this with "Amor vuol sofferenze" by comparing it with the complete libretto in the same library, and I was fortunate enough to find the opera complete at Montecassino. A study of the score and libretto showed us that the opera was very probably the same as that mentioned as "La Finta Frascatana," since the plot turns on the fact that the heroine, Eugenia, disguises herself as a native of Frascati. All doubt was removed by the well-known passage in the letter of President des Brosses to M. de Neuilly. Writing on November 24, 1739, he says, "We have had four operas at the same time at four different theatres. After having tried each in turn, I soon left three

of them in order not to miss a single performance of the 'Frascatana,' a comedy in dialect, of which the music is by Leo. What invention! what harmony! what excellent musical jesting! I shall bring it to France." It is clear from this that this opera, which was produced in 1739, was if not officially at any rate commonly known by the more convenient title of "La Frascatana," or "La Finta Frascatana," under which name it was revived later. The opera was also called "Il Cioè," from the absurd character Fazio Tonti, of Lucca, a muddle-headed person who is perpetually explaining and contradicting himself by means of this word. He has two fine scenes in the course of the opera, one of which you shall now hear. The accompaniment is for strings. You will notice the elaborate accompanied recitative that precedes the air, and the skill with which Leo has employed the form for comic purposes. In the air itself, the orchestra is divided into two similar groups, playing alternately, like a double chorus. The composition is evidently a parody on Leo's own ecclesiastical style, perhaps to illustrate the pompous and self-sufficient character of Fazio. (Illustration: "Io non so dove mi sto.")

This song brings us conveniently to the remaining side of Leo's work—his compositions for the church, which are better known than any of his secular works. The "Dixit Dominus" in C major, for eight voices and orchestra, is of course too well known to need further comment here, as it is published by Messrs. Novello, edited by Sir Charles Stanford from the autograph in the Fitzwilliam Museum. The Fitzwilliam Museum also possesses a "Dixit Dominus" in D, for ten voices and orchestra, which is quite as fine, if not finer. I have already mentioned his two celebrated oratorios, "La Morte di Abele," and "Sant' Elena al Calvario," the latter of which contains some remarkably beautiful music. In the more severe style there is the nine-part motet "Heu nos miseros," the well known "Miserere" for eight voices, and a very interesting collection of little motets for the Sundays of Lent, of which the autograph score is in the British Museum. All Leo's best church music seems to belong to his later years; the "Miserere" is dated 1739, the "Dixit" in D was composed in 1742, and the motets for Lent in the year of his death, 1744.

Leo's church music is always characterized by the three qualities which I venture to think are the most important in this class of music—beauty, dignity, and solidity of workmanship. He is at his best in massive fugal movements; a good example has been printed by Professor Prout in his book on Fugal Analysis. His aria movements are of course of the conventional shape, with a good deal of florid vocal writing; but that does not make them any the less beautiful

or the less dignified. It is interesting to compare Leo's church music with that of his contemporary Durante, who had a very high reputation for this branch of art, probably because he devoted himself to it almost exclusively, and never ventured upon opera. It is easy to see why Durante was more popular as a church composer than Leo. Durante is sentimental; Leo is not. Durante's technical skill was no doubt quite as great as Leo's in the matter of counterpoint. But he has no great love for massive contrapuntal effects. His parts weave in and out on purely conventional lines; the same sequences and imitations are perpetually recurring, and his most individual moments are to be found in his somewhat sugary solos. When he is at his very best, he is most touchingly beautiful, and seems to foreshadow Mozart. But Durante could not keep his style up to a high level for any length of time, and soon sinks back to the commonplace. Leo hardly ever attempts the pathetic, and if he has a fault, it is dryness. But his sense of tonality and form is strong; his fugues may be devoid of sentimentality, but they are vigorous, and he knows how to make his subjects contrast and stand out clearly. He writes his music in the truly classical spirit, knowing—as Scarlatti knew, as Mozart and Beethoven and Brahms knew—that a composition must develop organically out of its own musical ideas, and not depend upon the suggestion of things purely external to music. (Illustration: "Lamentations."—Lam. ii. 12.)

This difference of temperament between Leo and Durante caused the next generation of Neapolitan composers to fall into two groups, the "Leisti" and "Durantisti." The disciples of Leo aimed at richness of harmony, at part-writing and counterpoint—in short, at scientific composition, in the best sense of the word. Durante's disciples were all for clearness and facility. We see at once the virtues and the vices of both methods. Both styles are of course necessary to all good music; we find both in Scarlatti, both in Mozart. It would be unjust, indeed, to deny to Leo all beauty and clearness of melodic style; still, he is always too intellectual to catch the public ear as did Pergolesi.

It is not altogether easy to sum up Leo's position in the history of music. The music of his day is more obsolete to us than that of Scarlatti. We certainly could not revive his operas, serious or comic, and given the mediævalizing tendency of church music at the present day, even his Masses are not likely to be heard again. He claims our attention on a variety of small technical details. He went a step farther than Scarlatti in the development of sonata-form, that is, in the binary form used for nearly all operatic arias. He continued Scarlatti's work in the direction of the operatic *finale;* he greatly improved upon

Scarlatti's treatment of the modern harmonic counterpoint, especially in the composition of double and triple fugues; and he is probably to be considered as one of the founders of modern counterpoint as an educational implement. Considering him as a poet, viewing his work as a whole, he is a composer for his own period rather than for eternity. The best that we can say of him, and it is what anybody might be proud to have said of himself, is that he consistently upheld the highest possible ideal of beauty, dignity, and solid scientific writing in an age that has generally been regarded as one of the most decadent periods through which the art of music has passed.

The illustrations were sung by Mr. F. C. S. Carey.

DISCUSSION.

THE CHAIRMAN.—We must first have the pleasure of thanking Mr. Dent for his very interesting paper, and then Mr. Carey for his rendering of the illustrations. (Votes of thanks passed unanimously.) It struck me with regard to the songs which were sung, especially the second song, that the accompaniments exhibited a wonderful completeness of design worthy even of Mozart. As to Leo's Church music, of course all those who have any acquaintance with it know that his vocal part-writing exhibits a very high order of contrapuntal merit. Mr. Dent remarked that Leo's Masses were *never likely to be heard again.* Many years ago I conducted a performance of one of them at an amateur concert in the old Hanover Square Rooms which proved to be an interesting revival: but the chief obstacle to their use in a present-day church service is inherent in their structural design, for when we speak of Leo's Masses (and I might add the Masses of Pergolesi and Clari and other writers of the time, of which specimens are to be found in the Fitzwilliam Museum) we must remember that, generally, they are not complete Masses. It seems to have been the custom of that time to compose elaborate music in many sections for the Kyrie and Gloria without any for the Credo or Sanctus or Agnus Dei. Thinking this very strange, I asked for an explanation from one who knew a good deal about such subjects, and he told me it was the practice of that time, while the Priest said the words of the Mass throughout, for the choir to sing these elaborate settings of the Kyrie and Gloria as motets irrespective

of what the Priest happened to be singing or saying. I think this is the correct explanation; for such elaborate and lengthy compositions cannot possibly be classed as specimens of the so-called "Hunting Mass," *i.e.*, a Mass specially intended for use when the members of the "hunt attended a preliminary Service, but did not wish to be kept from the day's sport longer than was absolutely necessary." Leo and his contemporaries seem to have had the command of tolerably large choral resources, as they almost invariably wrote in at least five parts; but it must be remembered that the choirs of those days consisted entirely of first-rate singers with first-rate voices, and could afford to be numerically smaller in proportion to the orchestral accompaniments than we are accustomed to nowadays. Probably some of you will remember that when the original parts of Handel's "Messiah" used in the performances at the Foundling Hospital were discovered a few years ago, it was found that there were twenty-eight voices against thirty-two instruments, which is a very different proportion from that now considered necessary.

Mr. Dent.—I have only to thank the members of the Association for listening to my paper so patiently, and I should like to express my thanks to Mr. Carey for taking so much trouble in the preparation of his very difficult illustrations.

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March 20, 1906.

JAMES E. MATTHEW, Esq.,

In the Chair.

GERMAN HYMNODY.

(FROM THE TWELFTH TO THE MIDDLE OF THE SEVENTEENTH CENTURY).

By The Rev. G. R. Woodward, M.A.

With Illustrations sung by the Quire of Gray's Inn Chapel under Mr. J. C. Long, Mus. Bac. Oxon.

It is commonly thought that the German Choral had its birth in the fifteenth and sixteenth centuries, *i.e.*, at the period of the Reformation in Germany. This is a great mistake. We may allow indeed that it reached its zenith at that time; but it was the fruit of seed sown in previous ages, and can boast of a long and noble ancestry. No nation in the world is possessed of so rich a treasury of Sacred Song as Germany. Considering the short time placed at my disposal, and the number of illustrations to be given, I trust that I may be pardoned for at once plunging *in medias res.*

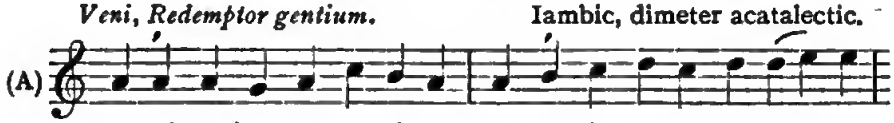
A.—The chief sources from whence the German Choral is derived are the following:—

(i.) *The Liturgical Hymns, in the Latin tongue,* of the Catholick Church in the West, *with their Proper Melodies.*—Thus we have the "Veni, Redemptor gentium" (A) a hymn of the fourth century by St. Ambrose, which became in the vernacular "Nun komm der Heiden Heiland" (B):—

Hypo-Dorian Mode.

Veni, Redemptor gentium. Iambic, dimeter acatalectic.

(A)



Ve-ni, Redemptor gen-ti-um, Os-ten-de par-tum Vir-gi - nis:

Mi-re-tur om-ne se-cu - lum: Ta-lis par-tus de - cet De-um.

Nun komm der Heiden Heiland. Trochaic, 7.7.7.7.

(B)

Nun komm der Hei - den Hei-land, Der Jung-frau - en

Kind er - kannt: Des sich wun - der al - le Welt;

Gott solch Ge - burt ihm be - stellt.

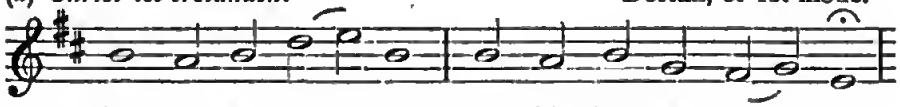
Other instances might be mentioned, such as "A solis ortus cardine," of the fifth century, which we have as a Choral in the form of "Christum wir sollen loben schon": or the "Veni Creator Spiritus" (of the ninth century), translated as "Komm Gott Schöpfer, heiliger Geist."

(ii.) *Vernacular Geistliche Lieder, or Spiritual Songs of the people.*—But before going further, it seems right to give honour where honour is due, and briefly mention the Song-Schools at the Abbeys of Fulda, and St. Gall, in the ninth and tenth centuries, not to speak of the influence of the Crusades (by which the Western nations of Europe came in contact with the traditions and legends of the East), or of the Swabian line of Emperors, who, in the twelfth and thirteenth centuries, did much to encourage the cultivation of chivalrous, popular and religious poetry; not forgetting the Troubadours of Provence and the wandering Minstrels. These all contributed, in their day, to the development of the second source of the German Choral, viz., "Vernacular Geistliche Lieder." Pre-eminent among these comes the famous Easter Hymn (*a*) "Christ ist erstanden." It has been described* as the oldest and strongest of all German Church-songs, and can be traced back to the middle of the twelfth century. It was chanted not only in Church, but on the battle-field, as at Tannenberg in 1410 and at Pavia in 1525; sung before meals, at the yearly display of the Imperial Reliquaries at Nürnberg from 1424 to 1524; taken up by the audience and spectators of the Medieval Mystery, Miracle or Morality Play; still in use all over Germany, Catholick and Lutheran alike; still to be heard at Monte Cassino in Italy, and during Easter-tide sung by the Benedictine monks there, with thrilling effect. In 1550 Wizel tells us "Here chanted the whole Church with loud resounding voices and joy unspeakeable 'Christ ist erstanden.'"

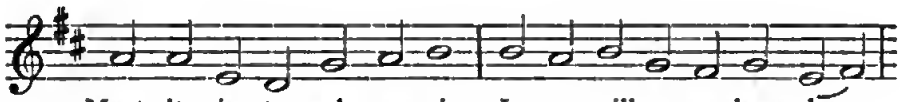
* *See* P. Ambrosius Kienle, O.S.B., "Kleines Kirchen musikalisches Handbuch." Freiburg im Breisgau, 1893.

"Of all other songs" said Luther, "one may grow weary, but 'Christ ist erstanden' will wear for ever." It consisted originally of but one verse, with Alleluyas:—

(*a*) *Christ ist erstanden.* Dorian, or 1st mode.

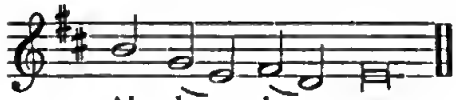


Christ is a - ris - en From his three-day pris - on:



Meet it is to make mer-rie: Je - sus will our so-lace be.

Al - le - lu - ya. Al - le - lu - ya, Al - le - lu - ya,



See "Cowley Carol Book," No. 43.

Al - le - lu - - ya.

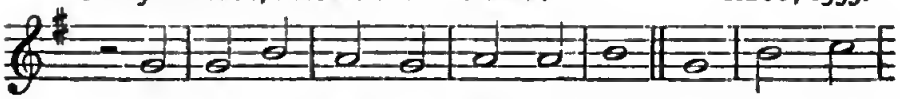
(*b*) "Ein Kindelein so löbelich" (Christmas-tide), grounded on "Dies est leticie," a twelfth-century hymn, now generally known in Catholick and Protestant Germany as "Der Tag, der ist so freudenreich." This exquisite Carol, or Choral, is extolled by Luther as a "Schön christliches Lied, das allenthalben gesungen wird,"—"a lovely Christian song, everywhere sung." Johann Spangenberg, in 1581, describes it as "one of the oldest songs of our good old forefathers, sung by them possibly for some hundreds of years before now." V. Herberger, in 1615, speaks of it with enthusiasm thus: "'Ein Kindelein so löbelich' is inherited by us from our old German great-great-grandfathers. It has come into such wide use in Christendom, that it will continue until Doomsday. The melody is good, the words still better." For the words of the above Choral, freely and beautifully translated by Dr. J. M. Neale and set to its proper melody, *see* "The Cowley Carol Book," No. 18, "Royal Day, that chasest gloom."

Here is another Geistliches Lied: (*c*) "Nun bitten wir den heiligen Geist." To Dom. Ambrosius Kienle, in his book already quoted, I am indebted for the following tribute of praise bestowed upon this venerable and devout Choral. The latter is first mentioned by Berthold von Regensburg (✠ 1272) thus:—"This is a right profitable song: the longer ye sing

the better will ye love it, and sing it, and call upon God with all devotion from the ground of the heart. It was a goodly find, and an useful; and a wise man was he, whoever first invented this Song." For the music and English words of this Choral, *see* "Songs of Syon," No. 65.

(iii.) The third source of the German Choral is to be sought and found in the *Old German Volkslieder* or *Secular Folk-Songs.*—Amongst many examples we may name the following: (*a*) "Wach auf, mein Herzens Schöne," which supplied the melody, motif and metre of "Nun freut euch, lieben Christen G'mein," known in England as "Great God, what do I see and hear":—

Nun freut euch, lieben Christen G'mein. KLUG, 1535.



The Lord of might from Si - nai's brow Gave forth his
And Is - rael lay on earth be - low, Outstretch'd in

voice of thun - der: } Be - neath his feet was pitch - y night,
fear and won - der: }

And at his left hand and his right The rocks are rent a - sun - der.

(*b*) "Mein G'müth ist mir verwirret," became "O Haupt, voll Blut und Wunden."

(*c*) "Vater unser im Himmelreich" is probably a South German Air.

(*d*) "Inspruch ich muss dich lassen" became "O Welt, ich muss dich lassen."

(*e*) "Entlaubet ist der Walde" is to be recognized as "Ich dank dir, lieber Herre."

(*f*) "Jetzund kömpt die Zeit heran" supplied the melody and quatrain of "Ach wann komt die Zeit heran"; and English men and women little imagine that when singing "Songs of praise the Angels sang" they are using an old German secular air—A Shepherd's ditty to his lady-love.

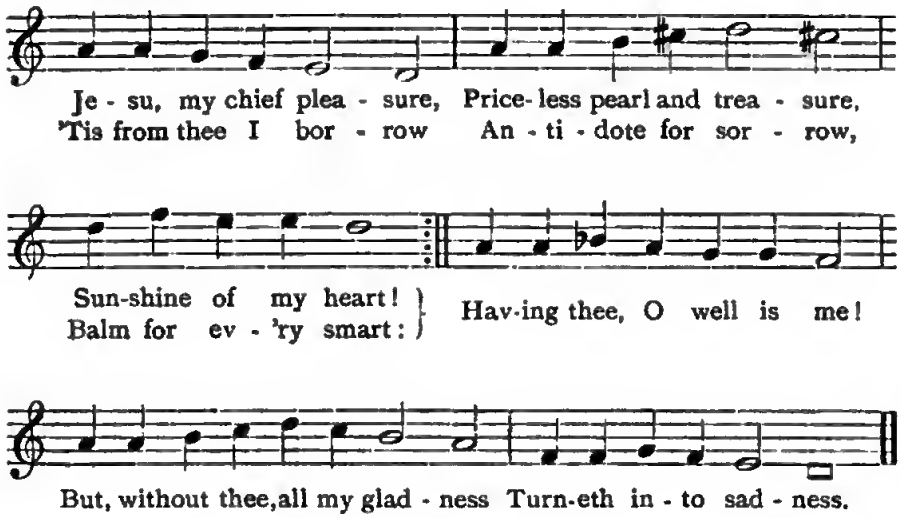
(*g*) "Ich gieng einmal spazieren," in like manner, passed into "Helfft mir Gotts Güte preisen."

(*h*) "Ich hört' ein Fräulein klagen" has survived under the words of "Herr Christ, der einig Gotts Sohn."

(*i*) "Graff Andres Schlick, der edle Herr" is known as "Lobt Gott, ihr Christen alle gleich."

(*j*) "Flora, meine Freude," as "Jesu, meine Freude."

Jesu, meine Freude.



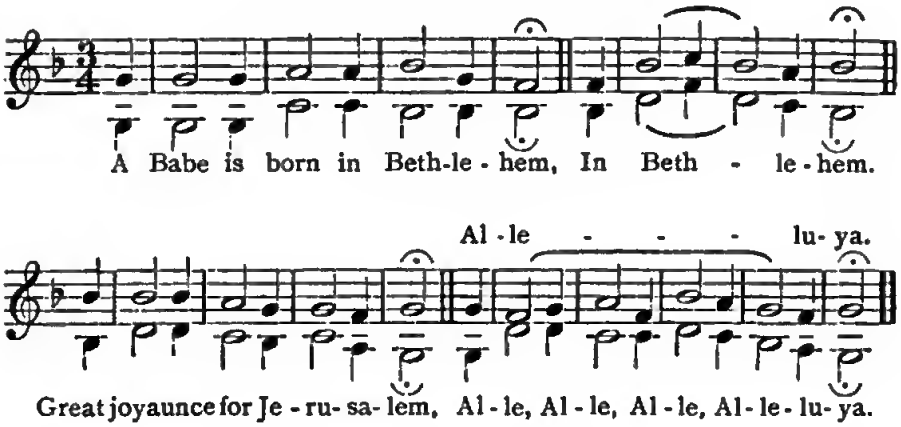
At the beginning of the sixteenth century there was a considerable number of fine secular melodies floating about, and many of these were enlisted in the service of the sanctuary. Some of them were known as "Hildebrand's Ton," "Herzog Ernst's Ton," "Jacob's Brüder" (sung by pilgrims on the road to and from St. James of Compostella), the "Lindenschmiedlied," "Bruder Veit's Ton." This last is called in some of our modern English hymnals "Saxony," but it is given in such a degraded form as hardly to be recognizable.

(iv.) *The Minnesinger.*—Though comparatively few of the Minnesinger melodies can be traced, there can be little doubt but that some of their tuneful lays and songs, particularly those in praise of Our Lady, may be found in such collections as the "Graduale Mosburgense," a MS. of the year 1360, and the "Piae Cantiones" of Peter of Nyland, printed in 1582. For though these minstrels' principal theme was "Minne" (love), yet they sang also of religion and patriotism, "Of faith, holiness, freedom and manly worth, of spring, and the golden time of youth." They were mostly men of knightly rank, and they sang at Court, and in baronial halls and castles, before "lords and ladies gay," to the accompaniment of "geigen" or fiddle. Amongst the Minnesinger must be mentioned with special honour the names of Walther von der Vogelweide and Wolfram von Eschenbach.

To this period, roughly speaking from the beginning of the thirteenth until the fourteenth century, belong probably such noble numbers as :—

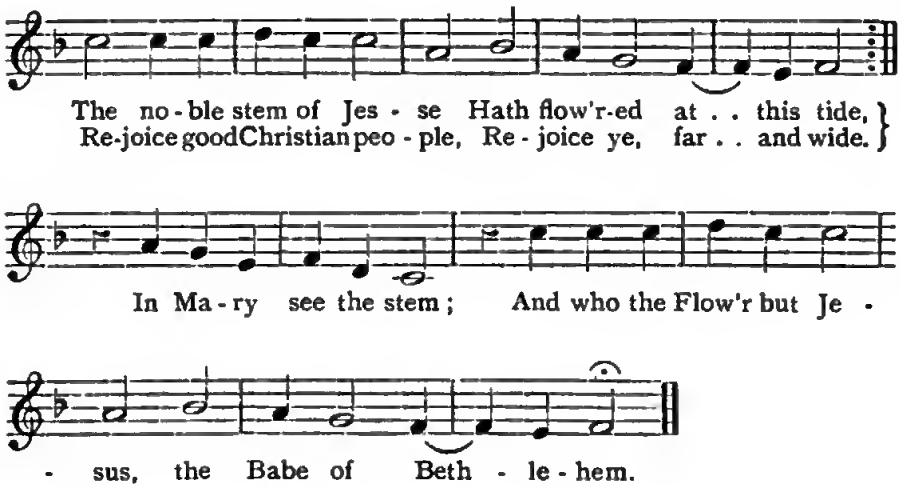
(*a*) "Ein kind geborn zu Bethlehem" ("Puer natus in Bethlehem")—

DORIAN AND HYPO-DORIAN MODES.



The *Canto fermo* of the above is in the *lower part.* The descant (being in itself an attractive tune) gradually ousted the original air, and was harmonized by Bach and others as the chief melody. *See* Bach's "371 Vierstimmige Choralgesänge" No. 12, and "The Cowley Carol Book," No. 1.

(*b*) "Es ist ein Reis (Ros) entsprungen" ("Flos de radice Jesse"):—

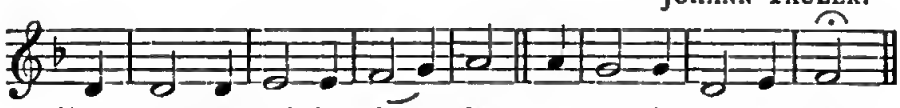


The above is the representative of an earlier Volkslied. "This melody, like a sweet-scented flower, is doubtless much older than the oldest source to which we have hitherto been

able to trace it" (Meister). "The wonderfully beautiful melody has saved the words from perishing" (Hoffmann). The four-part setting of the above by Michael Praetorius, 1609, cannot possibly be improved. *See* "Cowley Carol Book," No. 19.

(*c*) "Es komt ein Schiff geladen" (gefaren)—

JOHANN TAULER.



There comes a gal-ley la - den Up to the high-est board:

She bears a heav'n-ly bur - - den, The Father's e-terne Word.

"Cowley Carol Book," No. 31.

(*d*) "In dulci jubilo." "Already known about the year 1350, being mentioned in the life of Blessed Suso" (Kienle). "Beautiful beyond description" (Vehe, 1537). The text is a mixture of Latin and German lines, "macaronic" as it is called. For introducing this melody into this country Englishmen owe a debt of gratitude to R. L. de Pearsall.

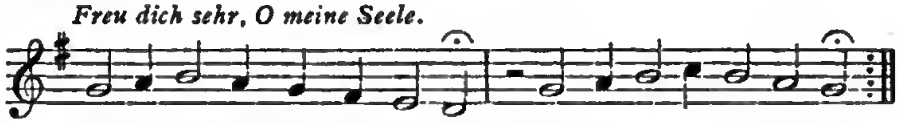
(v.) *The Meistersinger.*—The "Minne-gesang" of the chivalrous knight was succeeded in the fourteenth and fifteenth centuries by the "Meister Gesang" of the middle-class artisan. At Nürnberg, Augsburg, and other South German towns Singing Schools were established. On holidays, burghers and 'prentices of various trades met for the study and performance of vocal music. The students were composed of "Scholars," *i.e.*, beginners. They began by studying the *Tabulatur*, with its formidable rules. After passing this examination, they became "School-friends." When able to sing according to Code, they were called "Singers." When able to compose words for other persons' tunes they became "Poets"; and when competent to write songs and words of their own, "Meistersinger." From these latter was chosen a "Marker" to note musical errors in the candidates' exercises. Poems irreligious or immoral were strictly forbidden. The prizes varied, the highest being a silver chain and a medal stamped with the likeness of King David.

The Meistersinger reached their meridian in the middle of the sixteenth century; after that they declined. Here and there they lingered on, but by the middle of the nineteenth century they had completely died out. Richard Wagner has immortalized the "Meistersinger von Nürnberg" by his opera

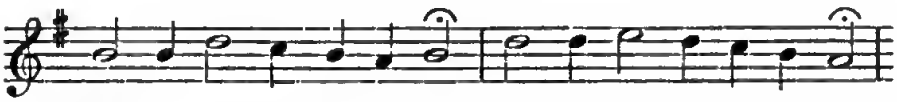
of that name. In his admirable Choräle "Wach auf," and "Da zu dir der Heiland kam," he has quite caught the spirit of the Old German Choral.

(vi.) *Foreign element.*—German Hymnody has been enriched by the importation of melodies from neighbouring countries. For instance: "In dir ist Freude" is an Italian madrigal, "A lieta vita," by Gastoldi da Caravaggia (1591); "Was mein Gott will, das g'scheh allzeit" is a French secular tune, "Il me souffit de touts mes maulx"; "Freu dich sehr, O meine Seele" is Louis Bourgeois' "Forty-second Psalm tune" (1551):—

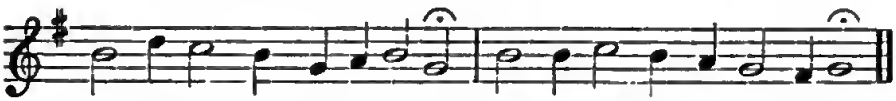
Freu dich sehr, O meine Seele.



O thou sweetest Source of glad-ness, Light's all-love-ly fountain-head,
Who a-like in joy and sad-ness, Leav-est none un-vis-it-ed:



Breath of God-head, highest King, Who, up-hold-ing every thing,



Wilt up-hold, with love undy-ing; Hear, O hear me humbly crying.

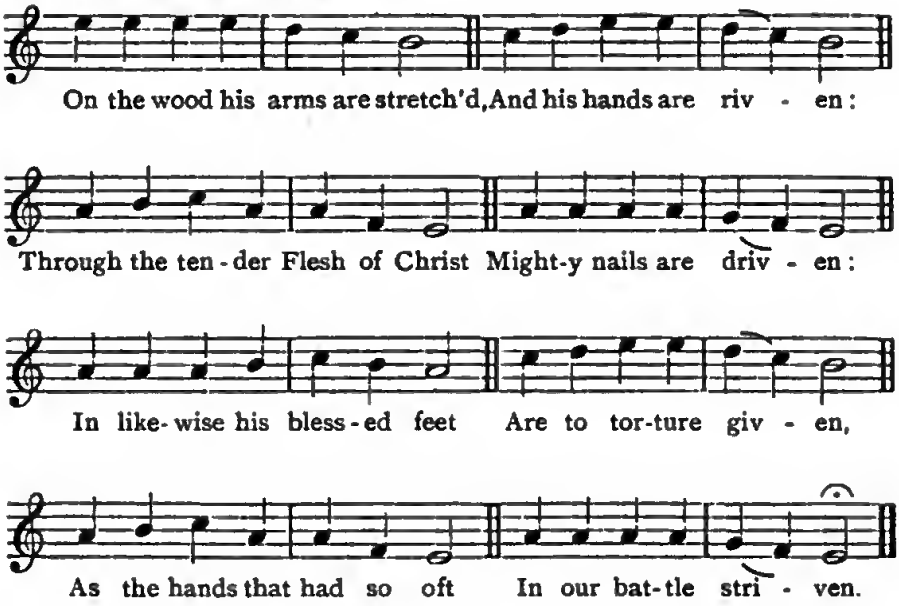
Claude Goudimel's setting of the above, with the melody in the tenor, is quite a model of good workmanship.

Thanks to the labours of Valentine Triller and Johann Leisentrit (1567), we are familiarized with many Bohemian hymn melodies.

B. Among the characteristics of the German Choral is:—

(i.) *Its Tonality.*—One of its chiefest charms, the secret of its power and everlasting youth, is due to the fact that the tunes are written in one or other of the old Church Gregorian modes—*e.g.*, "Vater unser im Himmelreich" is a Dorian (1st mode) melody. "Nun komm der Heiden Heiland" is a specimen of the sad second mode. "O Haupt voll Blut und Wunden" owes much of its popularity to its being a Phrygian or third mode tune. The same may be said of the less-known but equally touching melody of "Christus der uns selig macht" ("Patris sapientia").

Christus der uns selig macht.

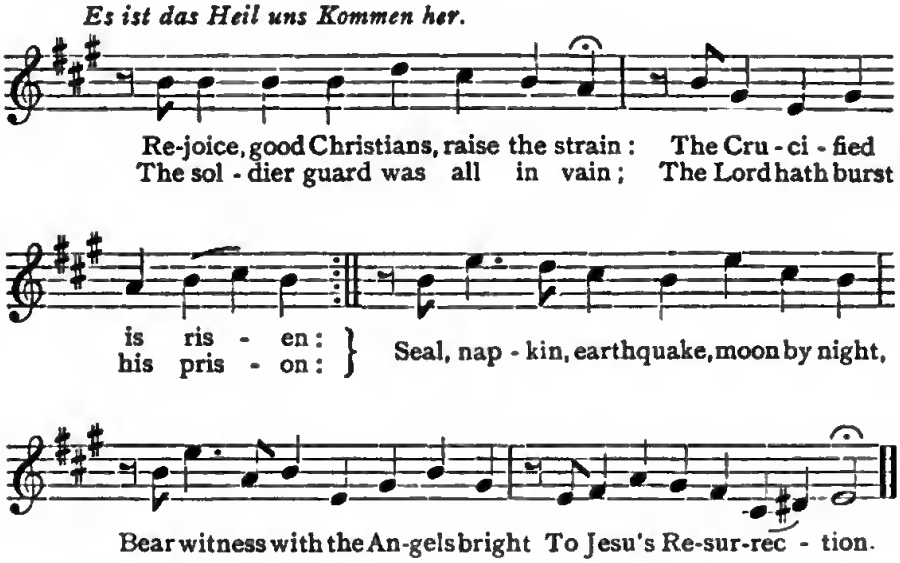


For one of M. Prætorius' settings of this melody, *see* "Songs of Syon," No. 34.

Specimens of fourth, fifth and sixth mode might easily be found. "Gelobet seystu, Jesu Christ" (Christmas) is a stately Choral in the eighth mode.

"Es ist das Heil uns Kommen her" is an example of the seventh or Mixo-Lydian scale :—

Es ist das Heil uns Kommen her.



See "Songs of Syon," No. 52A.

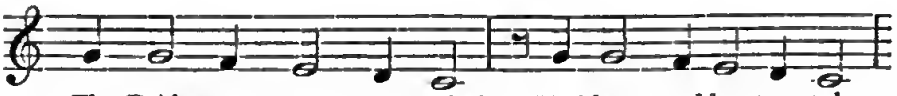
(ii.) *Its Irregularity of Rhythm.*—Another secret of the German Choral's fascination here. By rhythm is meant the pauses and breaks in the flow of the melody, the uneven length of the notes, the quickening up or slowing down of the movement. The charm and character of the tune depend first upon its melody, and next on its rhythm. To equalize the value of the notes and to write them all with one distinct recurring accent and beat, destroys the individuality and beauty of the tune. The introduction of bars has something to answer for in this matter. The desire to promote congregational singing may be urged as the motive; nevertheless it reduces the Choral to such unsupportable uniformity, that after such mutilation the tune is generally cast away altogether.

Here is an instance. Philip Nicolai's Choral (1597):—

Wachet auf, ruft uns die Stimme. Songs of Syon, No. 1.

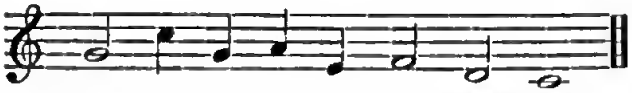
Up! a-wake! from high-est stee - ple, The watchmen cry, A -
Hear those cla - rion voi - ces knell - ing, The hour of midnight

- wake, ye peo - ple; O Sa - lem, from thy slum-ber rise!
loud forth tell - ing; Say, where are ye, O Vir-gins wise?



The Bridegroom comes; a - wake! Up! lamp and lan-tern take;

Al - le - lu - ya. With rea - dy light ye must to - night



Go forth to join the mar - riage - rite.

How a fine melody may be, and has been, ruined by equalizing the value of the notes may be seen by comparing the Genevan Psalm tune, No. cxl., with its modern representative, that goes by the name of "Commandments." The notes may be the same, but the spirit is fled.

A leading authority on music considers the following as fine a specimen of rhythm as can be imagined:—

Personent hodie. "*Piae Cantiones,*" 1582.

Let the song be be - gun, For the bat - tle is done,

And the vic - to - ry won: And the foe is scat - ter'd,

And the pris - on shat - ter'd: Sing of joy, joy, joy:

Sing of joy, joy, joy: And to - day Raise the lay,

rall.

Glo - ria in ex - cel - sis. *See* "Cowley Carol Book," No. 56.

(iii.) *In its Peculiar Metres.*—For a complete and systematic table of all the different metres of the German Choral the student is referred to Joh. Zahn's admirable work "Die Melodien der deutschen Evangelischen Kirchenlieder." The stanzas may be briefly described as varying in length from two up to twenty-six lines. Besides the Classical Sapphic, Alcaic and Elegiac, plenty of examples of Long Measure and Common Measure are to be found, together with many other more or less pleasing metres. Strange to say, Short Metre (as it is called) is conspicuous by its absence. One beautiful and remarkable feature of German Hymnody as distinguished from English is the prevalence of a well-assorted combination of the Iambus and Trochee. Sternhold and Hopkins' Metrical Psalter, though itself practically obsolete, has nevertheless exercised a permanent influence on the prevailing metre and general character of our Hymns, which is Iambic. The German language has an immense advantage over ours in its ready supply of Trochaic endings or feminine rhymes. English lyric and ballad poetry owes

much of its charm to these double rhymes; but a constant supply of them is not easy to procure. English translators and writers of sacred verse have always admired but have too often avoided metres entailing feminine rhymes, apparently because of their difficulty; but whenever anyone has taken the trouble, he generally has been rewarded.

Here is an example by Ben Jonson:—

"I sing the birth, was born to-night
The Author both of life and light;
The Angels so did sound it:
And like the ravish'd Shepherds said,
Who saw the light and were afraid,
Yet search'd—and true they found it."

And another by John Mason Neale:—

"Young and old must raise the lay
That their heart engages:
For the Child is born to-day
Who is King of ages."

The above double rhymes are refreshing after seven long-metre quatrains such as this:—

"The voice says, Cry! O let us cry!
Though standing on death's awful brink,
Men feast, they jest, they sell, they buy,
And cannot see, and will not think."

Here is another example of a German Choral, iambic and trochaic endings. It has been translated by Miss F. E. Cox:

Stein und dornig ist der Pfad.

"Steep and thorny is the way
To our home in heaven ascending:
Happy he who every day
Walks therein, for Christ contending:
Happy when, his journey o'er,
Conquering he to Christ shall soar."

This is the original metre—a stanza of six lines trochaic with double rhymes in the second and fourth lines. A melody in the above metre has been mangled and adapted to Keble's "Sun of my soul," an iambic stanza of four lines. "As with gladness men of old" has been similarly spoiled. Joh. Hermann Schein wrote and harmonized a fine tune for a six-line trochaic hymn, but his setting, now called "Eisenach" or "Leipzig," has been shamefully handled by English musicians, and shortened into Long Measure and

re-harmonized. Nevertheless it is still attributed to Schein, with all the *shine* taken out of it. But to return to German metres.

The writer of the Nibelunglied had much to do with the origin of a popular German hymn melody—practically, that of our "Jerusalem the Golden." But the Minnesinger may be considered as having influenced, if not having formed, the model of the best German Choral metres. In their song, each verse commonly consisted of three parts. The first two parts were called the *Stollen*, or *Posts*, and corresponded more or less to the Greek *Strophè* and *Antistrophè*. The third part, generally the longest, was the *Abgesang*, and would represent the *Epode*.

Take the following for an example:—

An Wasserflüssen Babylon.

"Beside the flood of Babylon (*Strophè.*),
We sate us down in sorrow:
When as we thought on thee, Syón, (*Antistrophè.*)
We wept by night and morrow:
Our psalteries and harps unstrung (*Epode.*)
Upon the willow-trees we hung:
Our masters, void of pity,
(That led us captive) oft would call
Upon us for a madrigal,
A song of Syon-city."

It may be mentioned, to judge from the number of excellent tunes in the metre of "Great God, what do I see and hear," that this was a specially favourite measure.

Authors—(i.) Of the Words:—

Of the host of German hymn-writers, several names stand in the foremost rank of merit. The earliest of these is Martin Luther. His work consists of translations of old Latin hymns and antiphons, metrical versions of certain psalms and other parts of Holy Scripture, with a few hymns mainly of his own composition, all marked by characteristic vigour and plainness of speech.

Nicolaus Herman, Pastor of Joachimsthal in Bohemia, less known than he deserves, has been described as a "poet of the people, homely, earnest and picturesque in style." His hymns appear not to have been written for church use, but for the children of his schools, in order to supplant profane songs.

Paul Gerhardt, whose early years were spent amid the horrors of the Thirty Years' War, is to my mind the greatest poet of them all. Of his 117 hymns, some of the loveliest are his "Geh' aus, mein Herz, und suche Freud,"

"Befiehl du deine Wege," "Nun ruhen alle Wälder," "Frölich soll mein Herze springen," and "O Haupt, voll Blut und Wunden."

Johann Scheffler, called "Angelus Silesius," a convert to Catholicism, who took Holy Orders, has enriched German hymnody with some of its choicest treasures. These became even greater favourites with the Lutherans than with his co-religionists. "Liebe, die du mich zum Bilde," and "Keine Schönheit hat die Welt," alone are monuments of their author's piety and poetical genius.

Amongst others who deserve more than passing notice are Paul Speratus, author of "Es ist das Heil"; Nicolaus Decius, author of "Allein Gott in der Höh sei Ehr," and of "O Lamm Gottes unschuldig"; Nicolaus Selnecker; Bartholomæus Ringwaldt; Martin Schalling; Philip Nicolai, author of "Wachet auf! ruft uns die Stimme," and of "Wie schön leuchtet der Morgenstern"; and Martin Rinckart, to be envied as the writer of "Nun danket alle Gott."

On the whole it may be said that the melodies of the German Chorals, as music, are equal or superior to the theology and poetry of the words. The latter are not seldom indefinite, tautologous, diffuse, and often hardly worth while translating. But they compare favourably with Tate and Brady, and even with Sternhold and Hopkins; and certainly they never degenerate into vulgarity or irreverence, nor is there to be found in German hymnody the like of the following extract from a so-called Spiritual Song quoted by Dr. Neale:—

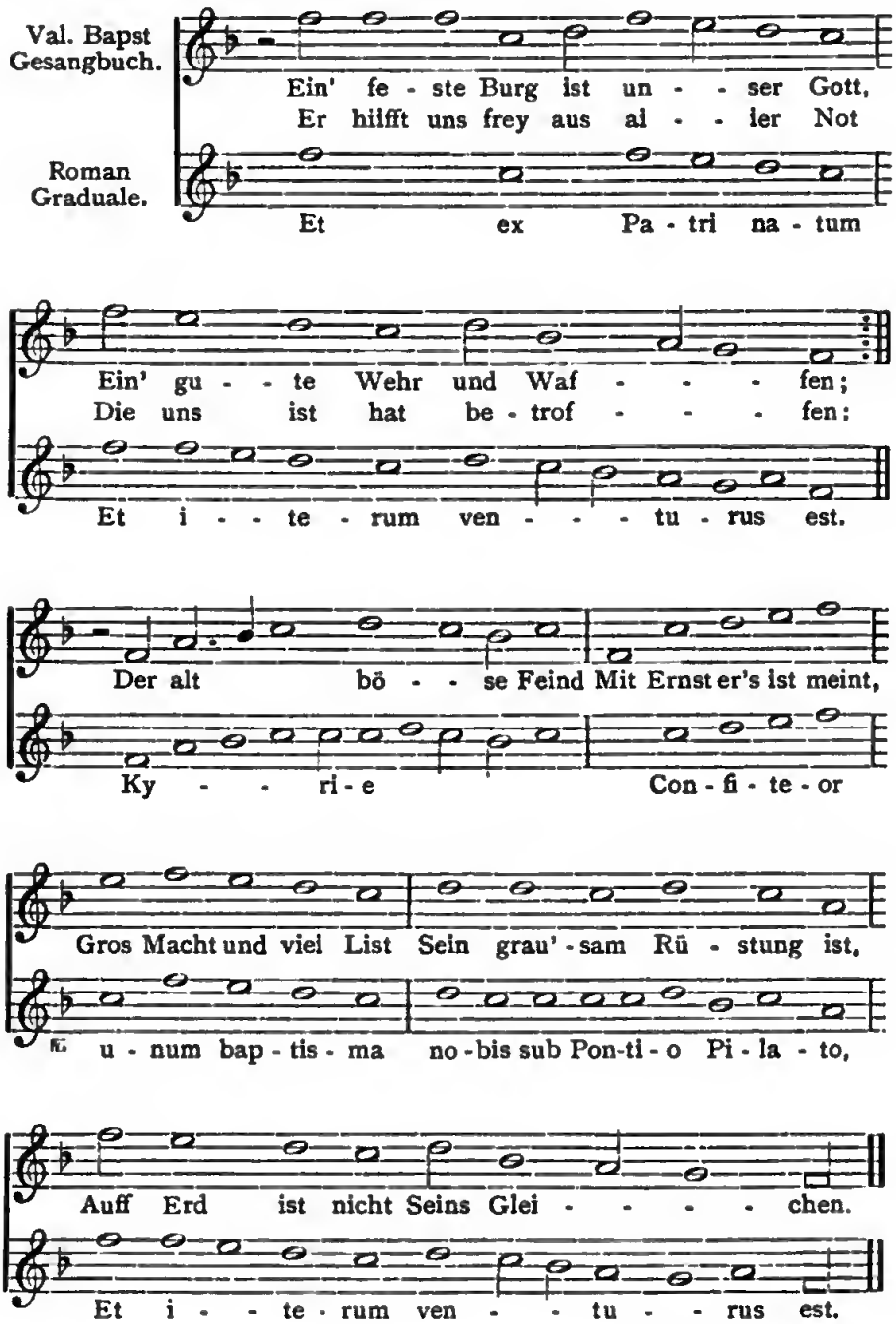
Dear friend,
  I'm glad to hear that well you bear the stroke,
  By which a gracious Hand your thigh-bone broke:
  The coach on which you rode, when homeward-bound,
  Upset, and threw you flat upon the ground.

(ii.) Of the Melodies and Settings:—

In the majority of cases it is practically impossible to say how far the authorship of the melodies themselves is due to the musicians to whom we owe the harmonies and settings. While Luther is known to have invented several new melodies, he more often made use of those already popular, whether sacred or secular. Thus the tune of his "Sie ist mir lieb, die werthe Magd," a versification of Rev. xii., was originally a secular song beginning "Ach! Lieb mit Leib." The air of his Chorale, "Jesaia dem Propheten das geschach," is said to be an adaptation of an old Gregorian *Sanctus*, *Agnus* and *Credo*. The following example, taken from W. Bäumker's excellent work entitled "Das Katholische deutsche Kirchenlied," vol. i., p. 29, shows Luther's great

musical ability in shaping some apparently old material into a magnificent new Chorale. Anyhow, there is a strong family likeness between "Ein' feste Burg" and the "Missa de Angelis" *Credo* and *Kyrie* :—

"EIN' FESTE BURG" (1545) compared with "MISSA DE ANGELIS" *Credo* and *Kyrie*.



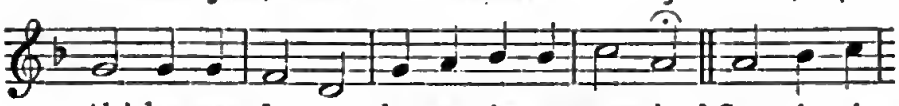
Among "such as found out musical tunes," or composed settings of existing melodies, are to be mentioned the names of Heinrich Isaak, Michael Weisse, Nicolaus Decius, Joh. Spangenberg, Wolfgang Dachstein, Joh. Kugelmann, Nicolaus Herman, Ludwig Senfel, Joh. Walther, Wolfgang Figulus, Nicolaus Selnecker, Joachim von Burck, Barth. Gesius, Seth Calvisius, Philip Nicolai, Melchior Vulpius, Hans Leo Hassler, Michael Praetorius, Melchior Teschner, Melchior Franck, Barth. Helder, Heinrich Schütz, Joh. Hermann Schein, Joh. Schop, Apelles von Löwenstern, Joh. Crüger, Heinrich Albert, Georg Neumark, Joh. Rudolph Ahle, and Joh. Georg Ebeling.

These are the names of some of the chief musicians, masters of the quire, composers and organists who "flourished" between the end of the fifteenth and the middle of the seventeenth century; who, each in his generation, contributed to that storehouse of church song on which Johann Sebastian Bach was brought up from a child, which became part of his very nature, and these he took for the themes of his organ works, church cantatas and the like. Of the above-mentioned musicians special praise and reverence is due to the works, harmonies and settings of Michael Weisse, Seth Calvisius, Barth. Gesius, Melchior Vulpius, Heinrich Schütz (the greatest German composer of the seventeenth century), Joh. Hermann Schein (Cantor and predecessor of Bach at the Leipzig Thomas-Schule), Johann Crüger, and last, but not least of all, to Michael Praetorius, the most practical and industrious church-composer of his day.

As for the melodies and settings which the Gray's Inn Quire have sung this afternoon, they are of age and must speak for themselves. Suffice it to observe that they are the compositions of men who were the contemporaries, pupils, or successors of such giants and masters of counterpoint as Josquin des Pres, Arkadelt, Orlando di Lasso and Sweelinck in the Netherlands; of such consummate madrigal writers as Byrde, Tye, Tallis, Benet, Morley, Dowland, and Orlando Gibbons in England; of Festa, Marenzio, Croce, Vittoria, and Palestrina in Italy; of Bourgeois, Le Jeune and Goudimel in France.

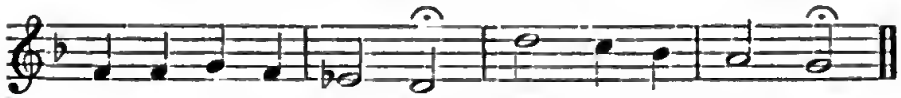
It is to be hoped that editors of modern hymn-books will in future refrain from attempting to amend the harmonies of such men as Philip Nicolai, Michael Prætorius, J. H. Schein, Heinrich Schütz, or Joh. Crüger, for example by filling up their "open fifths" and robbing their work of the characteristics of that particular age, work which is admirable for its honesty, directness and simplicity, bearing evident tokens of truly noble and well-ordered minds.

Herzliebster Jesu, was hast du verbrocken. J. CRÜGER, 1640.



Ah! dear-est Je - su, what was thy transgres-sion? Say, what the

tres-pass where-of thou wast guilt-y? What mis-de-mean-our

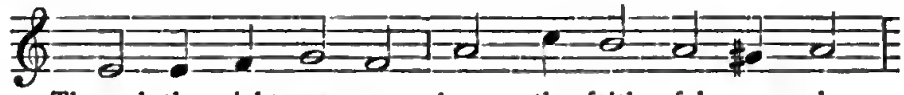


mer - it - ed the sen - tence— Death on the Rood - tree?

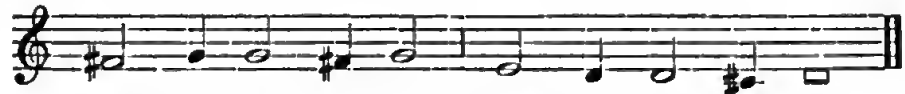
Christe, du Beistand. APELLES VON LÖWENSTERN, 1644.

Now it is eve - ning: time to rest from la - bour;

Fa - ther, ac - cord - ing to thy will and plea - sure,

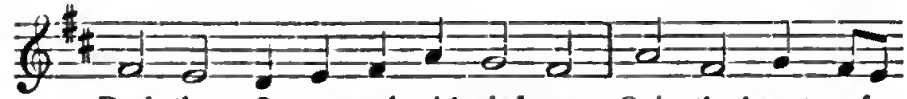


Through the night - sea - son, have thy faith - ful peo - ple



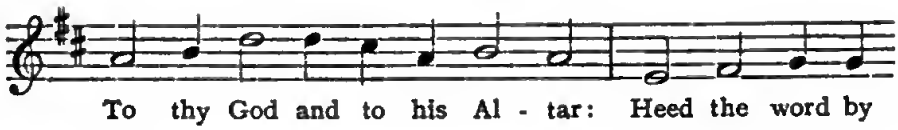
Safe in thy keep - ing, Safe in thy keep - ing.

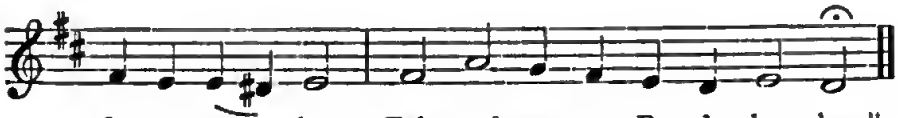
Schmücke dich, O liebe Seele. J. CRÜGER, 1649.



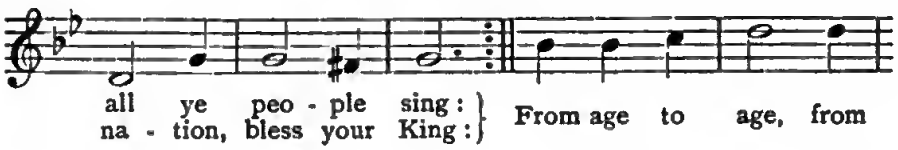
Deck thee, O my soul, with glad-ness, Quit thy haunts of
Like the dy - ing thief for - giv - en, And with sin - ful

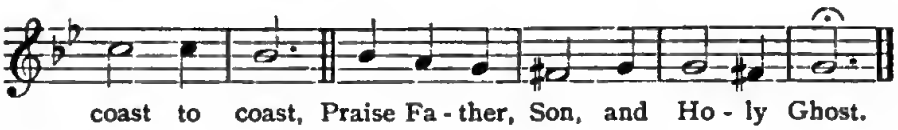
sin and sad - ness; } Thou must go, as saith the Psal - ter,
Ma - ry shri - ven, }





Wer nur den lieben Gott lässt walten. GEORG NEUMARK, 1657.





INFLUENCE AND POPULARITY OF THE GERMAN CHORÄLE.

As in France the cause of the Huguenots and the spread of Calvin's unenviable tenets were undoubtedly furthered by Marot and Beza's metrical versions of the Psalter, set to popular chansons and original melodies and settings by Louis Bourgeois and Claud Goudimel, as in Ireland the downfall of our unhappy King James the second was helped by the singing of a popular air with the refrain Lillibulléro-bullen-a-lá, and as the Marseillaise played an important part in the French Revolution, so the German Choral, especially "Ein' feste Burg," proved a mighty lever in the history of the Reformation in Germany. Here again the ballads and lyrics of the people produced more effect than all your laws and articles of religion put together. Music in times of revolution, political or religious movements, has more influence than all the orations and eloquence of your Ciceros, and all the philippics of Demosthenes himself.

Luther was shrewd enough to supplant the unmetrical words hitherto sung by clergy and quire in a language not understanded of the people, wherein only the educated few

might join, by metrical hymns in the vernacular, wedded to some already familiar strain, and in his wisdom made the common folk feel that they were taking an intelligent part in public worship, appealing thereby, and not in vain, to his fellow-countrymen's inborn love of music and poetry.

The following short anecdotes will testify to the influence and popularity of the German Choral:—A Roman Catholic priest was sent from Magdeburg to counteract the growth of Lutheranism at Brunswick. To him the people gave audience, until a certain Brunswicker started the tune of the Choral "Ach Gott vom Himmel." The whole congregation picked it up at once, and the preacher had no alternative but to descend from the pulpit, his sermon unfinished.

Another instance. After the disastrous battle of Jena, a Prussian trumpeter found himself cut off from his squadron and hotly pursued by some French cuirassiers. His only chance was to jump from a rocky height and swim across the rapid river Saale. A cry of admiration and astonishment rose from his pursuers when they saw horse and rider take this terrible leap. The brave Prussian arrived safely on the opposite bank, but his horse was drowned. His first act on the opposite shore was to fall on his knees and thank God. For this purpose he drew and winded his trumpet, and struck up the Choral "Jesus meine Zuversicht." But while so engaged a bullet from the enemy released the soul of this Christian soldier, and he passed to God, dying in his country's service, his lips in the act of breathing his Redeemer's praise:—

Jesus meine Zuversicht. J. CRÜGER (1658).

Je-sus lives! Thy ter-rors now Can, O Death, no more ap-pal me:
Je-sus lives! By that I know From the grave he can re-call me:

Brighter scenes at death commence; This shall be my con-fi-dence.

Another example. A certain aged Kapellmeister had heard tell of the fame of the young Johann Sebastian Bach. Anxious that justice should be done to his favourite Choral, after his departure from this life, the old man sent for Bach, to test the latter's capabilities. He requested him to sit down on the organ stool and harmonize him "An Wasserflüssen Babylon." Quite satisfied with Bach's performance, the old organist exclaimed "Nunc dimittis, Domine."

How the Germans loved their best Choräle may be proved by the headings and titles written over their favourites. One Choral is labelled as "Ein überauss schön Gesang," another is "Ein Englisch Gesang," a third "Ein gar alt frölich und andächtig Weyhenachtliedlein," and so forth.

Causes of Decline (from *circa* 1660).

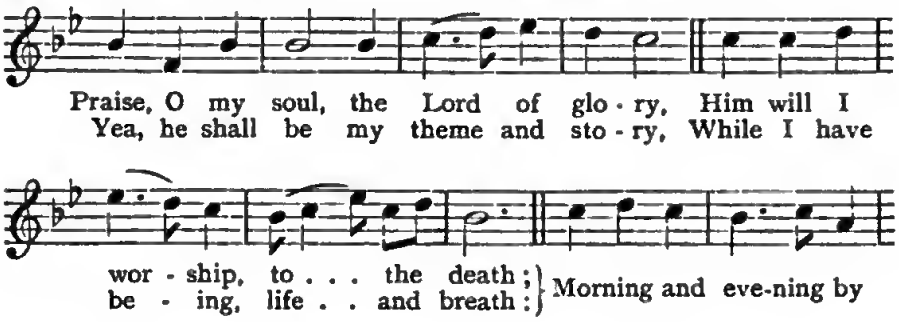
In "The Chorale Book for England," Mr. Otto Goldschmidt, an honoured member of the Musical Association, writes as follows:—

"Towards the middle of the seventeenth century, music enters into a new phase. Until then its sole purpose was to serve the Church, through the medium of the human voice and the organ. But now instrumental music, though at first subordinate, begins to make its appearance. Secular cantatas, forerunners of the opera, are produced on festive occasions at the Courts, particularly of Italy; and German musicians, like those of other countries, who had gone to Italy for study or other purposes, on their return spread the influence which they had themselves received.

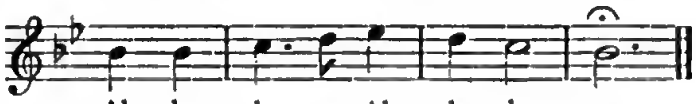
"In Protestant Germany, church music gradually became less an object of ambition to composers; fewer tunes, and most of them inferior in quality and vigour to those of the first century after the Reformation, sprung up; nor did the nation at large any longer set its seal upon them by adopting or rejecting them, as before. In the hymn books of the latter part of the seventeenth and the beginning of the eighteenth century we also find some of the best old tunes omitted, others deprived of the triple time ($\frac{3}{2}$) peculiar to them, others again without their distinct rhythm, all levelled to a general standard of lifeless uniformity."

Although the later German Choral generally falls below the high level of the earlier ones, such as "Es ist das Heil," "Mit Fried' und Freud," or "Aus tiefer Not," yet the following three examples prove that the art of writing good melodies had not died out at the latter end of the seventeenth century:—

(a) *Lobet den Herren aller Herren.* Seelenharpf, Oholzbach, 1664.



heart and tongue, God and his prais-es shall be sung:



Al - le - lu - ya, Al - le - lu - ya.

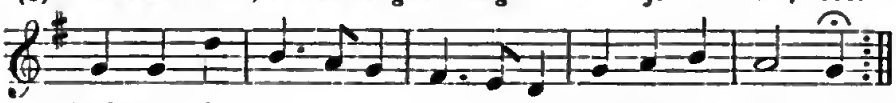
(b) *Was Gott thut das ist wohl gethan.* Gesangbuch, Nürnberg, 1690.

O let your loins be girt a-gen, And see your lights be burn-ing,
And ye yourselves like un - to men, Who wait their lord's re - turn-ing:

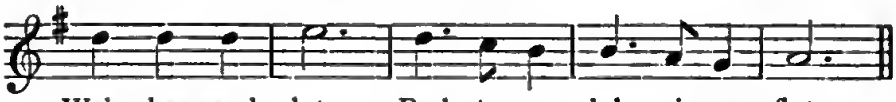
That they may hear his knock full clear (He stand-ing in the

gate - way), And o - pen to him straight-way.

(c) *Lobe den Herren, den mächtigen König.* After J. Neander, 1680.



Praise to the Lord, the om - ni - po-tent Sov-ran be giv - en:
Blend we our voi - ces in cho - rus with An-gels in hea - ven:



Wake, harp and lute, Psal - te - ry, dul - ci - mer, flute;

Praise him from morn-ing till e - - ven.

Practical Considerations.

In conclusion, please do not imagine that this lecture is delivered from an antiquarian point of view, or inspired by a spirit of æstheticism; nor think that the German Choräle are to be admired as so many curious pieces of old Dresden china, Gobelin tapestry or Mechlin lace. It is desired that they should become better known in England, and appreciated

for their solid worth. A certain number of these words and tunes have been introduced into our modern hymnals, some in their original form, others more or less mutilated. Some of these exotics have already become favourites in England. But a great number still remain unknown to the average English churchman. The question is, how are these to be popularized? Only by providing words in the original metres. There have been praiseworthy attempts to supply this need, and in this connexion we may mention the names of J. C. Jacobi, A. T. Russell, Miss Catherine Winkworth, Miss Frances E. Cox, and to come down to the present day, Mr. Robert Bridges, Editor of "The Yattendon Hymn Book." In "Songs of Syon," I have myself endeavoured to provide suitable English words for many of the most dignified old German melodies, and it is from this collection that most of the illustrations, which you have heard this afternoon, have been taken. Here allow me to enter a strong protest against the immoderate size of our English hymn books. We want *not* to multiply the quantity, but to improve the quality of the words and music sung.

It seems desirable that these German hymn melodies should be better known, if only that organ players may be the better enabled to appreciate and interpret those works of Bach, Brahms and others which are based upon some German Choral or other. If this paper be printed, I hope to subjoin a list of books which may be found useful to any of my hearers or readers who desire to make further study of this interesting subject.

List of Works likely to give assistance to Students of German Hymnody.

Geystliche gesangk Buchleyn. Wittenberg, 1524.

Eyn Enchridion oder Handbuchlein. Erffurd, mdxxiiij.

Ein Neu Gesengbuchlen. Michael Weisse. 1531.

Genevan Psalter. 1559.

Joh. Leisentrits Gesangbuch. 1567, 1573, 1584.

Piae Cantiones, Ecclesiasticae et Scholasticae veterum Episcoporum. Opera Theodorici Petri Nylandensis, Gryphiswaldiae. 1582.

Musae Sioniae. By Michael Praetorius. 1605—1610. (Nine parts, containing 1244 settings.)

371 Vierstimmige Choralgesänge. Joh. Seb. Bach. Breitkopf und Härtel, Leipzig, 1831.

Thesaurus Hymnologicus. Herm. Adalbert Daniel. Halis. mdcccxli. 5 vols.

Der evangelische Kirchengesang. Carl von Winterfeld. Breitkopf und Härtel, Leipzig, 1847.

Geschichte des Kirchenlieds und Kirchengesangs. Stuttgart, 1847. 2 vols.

Hymni Latini Medii Aevi. Franc. Jos. Mone. Friburgi Brisgoviae. Herder, 1853. 3 vols.

Kern des deutschen Kirchengesangs von Dr. Fridrich Layriz. Noerdlingen, 1854. 4 vols.

Die Melodien des deutschen Evangelischen Kirchengesangbücher. Stuttgart, 1854.

Johann Scheffler's (Angelus Silesius) Sämmtliche poetische Werke. G. J. Manz, Regensburg, 1862.

The Chorale Book for England. By W. S. Bennett and Otto Goldschmidt. Longmans, London, 1863.

Medieval Hymns and Sequences. John Mason Neale. 2nd edn. Masters, London, mdccclxiii.

Das deutsche Kirchenlied von der ältesten Zeit bis zu Anfang des xvii Jahr hunderts. von Philipp Wackernagel. Leipzig, 1864. 5 vols.

Choral Kunde. G. Dörings. Danzig, 1865.

Evangelischer Liederschatz. von M. Albert Knapp. Stuttgart, 1865. (Said to contain 3130 German Hymns.)

Geistliche Volkslieder aus alter und neuerer Zeit mit ihren Singweisen. Friderich Hommel. Leipzig, 1871.

Clément Marot et Le Psautier Huguenot. O. Douen. À l'imprimerie nationale. Paris, 1878. 2 vols.

Dictionary of Music and Musicians. Sir George Grove. Macmillan, 1879. *See* Revised Edition, by J. A. Fuller Maitland.

Hauschoralbuch. Alte und neue Choralgesänge. Gütersloh, 1887. C. Bertelsmann.

Die Melodien der deutschen evangelischen Kirchenlieder. Johann Zahn. Gütersloh, 1889. 6 vols. (containing 8806 Choräle, with much information).

Hymns from the German. Translated by Frances Elizabeth Cox. S.P.C.K., London, 1890.

Analecta Hymnica Medii Aevi. By G. M. Dreves, S.J. O. R. Reisland, Leipzig, 1892. (Many volumes already in print.)

A Dictionary of Hymnology. By John Julian. John Murray, London, 1892.

Kleines Kirchen musikalisches Handbuch. Ambrosius Kienle, O.S.B. Freiburg im Breisgau, 1893.

Paul Gerhardt's Geistliche Lieder (131). P. Reclam, Jun., Leipzig.

Magnificat. Katholisches Gebet- und Gesangbuch für die Erz-diöcese Freiburg. Freiburg im Breisgau, 1896.

Yattendon Hymns. Robert Bridges. Oxford University Press, 1895—1899. (In 4 parts.)

The Cowley Carol Book. G. R. Woodward. Mowbray, London, 1902.

Songs of Syon. G. R. Woodward. Schott, London, 1904.

DISCUSSION.

THE CHAIRMAN.—I am sure you will all wish to join me in thanking Mr. Woodward for the very interesting and instructive paper he has read, not forgetting the small but excellent choir he has brought with him. In the presence of so many church musicians it does not become me to say much. What I know about the subject I have picked up from a long course of church-going. It appears to me that the mass of hymns is so enormous that few of us can give the necessary time to studying them. Many of us will know Dr. Julian's "Dictionary of Hymnology"; the index of that collection is a vast work. In an unguarded moment I began to take in a book of sequences by a member of the Society of Jesus, M. Drèves. The book has been going on for I do not know how many years; I think I possess about forty-seven or fifty volumes, and it shows no signs of coming to an end. Then there are Baümker and Winterfeld and many other writers of German hymnody who have made enormous collections. There is one point I should like to note, and that is, these hymns are not confined to the Protestant Church in Germany. If you go into a Roman Catholic church you may frequently hear the people singing with great delight what I suppose are the very same hymns.

Sir FREDERICK BRIDGE.—I was attracted to this lecture because of the great importance that I attach to this question, and also because it has fallen to my lot in the last year or two to have to do with a very large hymn-book for the Wesleyan Methodists. I have had occasion therefore to consider many of these points, and to know many of the difficulties that beset editors when they try to get at the real original form of some of these tunes. Therefore I think the Paper is one of extreme value, not only very interesting to listen to, but with the effect enhanced by the admirable way in which these illustrations have been sung. You do not hear that sort of thing in an ordinary church. You have to face all these points; but there is no doubt that the question of hymnology ought to be most carefully considered. Of course it is a question that has been talked about, and much has been done. Quite lately a great effort has been made in connection with that great hymn-book, almost the authorised hymn-book of our Church—"Hymns Ancient and Modern." An effort has been made by men of learning and instruction in the matter to put before the English Church what they consider the ideal, with the result that nobody will buy the new edition. I do not say whether this neglect is deserved or not. I had nothing to do with the revision—fortunately for me. I am sure the revisers were actuated by the best

intentions, but the task was a very difficult one. If the people love a tune, we cannot insist on their giving it up. We are in a somewhat different position in these days from that of old times. Then the psalmody was to many people the only opportunity for musical performance. There was not the attraction of other kinds of music outside the church to compete with this; so they had to learn it, or else there was very little for them. In the Abbey or St. Paul's when a fine old tune is selected, I am sure it is a delight to hear the people give tongue to it. Where we so often fail is in the indecent haste with which the hymns are sung, and sometimes too much refinement on the part of the choir with the idea of stopping the people from singing. I always enjoy playing a tune; and I believe the organist has it in his power to incite the people to sing, or even to make them sing softly —I know I can do it to a certain extent, if I can get hold of a good tune, and particularly if I can get hold of a good hymn. Unfortunately, composers had to set tunes to hymns in which no two verses agreed. You cannot make the same music fit them. We are surrounded by difficulties of this sort. I do not think that with the march of modern music, and people accustomed to something more than diatonic harmonies, you will ever get the people to swallow these old diatonic tunes and nothing else. You must give way a little to their love of modern tonality. I am not sure they will always stand finishing a tune with the third. But it is a great relief to mix a little of these old things with the modern. I can only say I have been much edified by the Paper, and I shall, I am sure, hope to read it in the Proceedings of this Association. It will be extremely valuable for reference, and I daresay it will guide many of us in the right direction.

Mr. R. R. Terry.—I do not know whether I am rising rather late, but after the distinguished speaker who has just sat down it would not become me to say much. Not long ago we had to consider the question whether clergymen should criticise the Bible, and now it seems to be the question whether musicians should criticise hymn-books. Some people seem to think they are the last who should be allowed to have a voice in the matter. There are one or two points I have noted. It seems to me that the superiority of the ancient tunes rests on one or two main grounds. First of all, as the hymn is to be sung by a congregation, you must allow for the fact that the congregation is liable to drag or hurry according to the temperature or the weather. As a rule there is a dead stop at the end of the third line. The Angels' Song, by Orlando Gibbons, as it appears in the hymn-book is in triple time. The original will, I think, be found in Sir Frederick Ouseley's volume of Gibbons' works, and there

you find a distinct pause, just as we find in the tunes in the German books. That gives the organist an opportunity to start again with the congregation. If there are, perhaps, three chords accompanying the last syllable, the congregation get behind, and cannot join fairly in the next line. The next point is one which I have learnt to appreciate very much more since we have had plain-song accompanied every day. In a modern piece of music we find the tendency of the singer is to look at his notes first and to let the words follow as they can. The average choirman reads the notes first, and if he can get the words in so much the better, but they come second. I think you will find in the ancient tune the words lead and the tune follows them. There I think we have another strong point in favour of the old tunes, and one which it has always appeared to me makes for their general popularity wherever they are used and sung intelligently. The third thing seems to me that by these rests the phrases are made shorter than we often have them in a modern tune of to-day, and the consequence is that the phrases are easily memorised and intelligently sung when the time comes. There was one point that I think the Chairman mentioned with regard to the unison singing in the Catholic churches of Germany, and he concluded the tunes of the one division of the church were much the same as those of the other. I think in that respect he is perfectly right. I rather take a pleasure in looking into old-fashioned churches outside the ordinary tourist routes. One often finds there books of modern tunes, written apparently by the organist, containing some very old material. I am speaking of the Catholic churches.

Mr. Fuller Maitland.—I can only add my testimony to the great pleasure I have felt in listening to the lecture and the chorales. I quite agree with the feeling that these freer rhythms make for extreme beauty, even though they may be impossible for a modern congregation. I do not know how they can be introduced into practical worship-music, as these rhythms correspond to no regular scheme as we understand it now; and yet this is one of the great beauties of the old chorales. I suppose the ordinary hymn-book maker could hardly refrain from cutting them up into lengths in the regrettable fashion with which we are now familiar. It would be interesting to see if any compromise could be made, such as to have some verses with the original rhythm and some with the adapted rhythm; but even this could be managed only by much pre-arrangement. You will remember the Old Hundredth tune, which we are now accustomed to hear with notes of different lengths. You will notice that when the version is used with notes of equal length some of the people will show a tendency to delay on what should be the longer

notes. We may hope improvements of this kind may be made generally.

Mr. W. H. THELWALL.—I think we have had a sort of undercurrent of comparison between the German chorale and the modern English hymn-tune. I do not think they are altogether comparable. In the days of my youth I used generally to go on Sunday morning to the Temple Church and in the evening to St. Sepulchre's. At the Temple Church they always had one, at least, of the fine old English Psalm-tunes, which are very different from the modern English hymn-tunes. At St. Sepulchre's they used Mercer's collection, which consisted very largely of German chorales. My impression is that the old English psalm-tune was very much the finer. I do not know whether musicians will agree with me; but certainly, in my opinion, the old English Psalm-tunes were far grander than the dull, dry chorales which they generally played at St. Sepulchre's. I do not say there are no exceptions; many of them are admirable; but many of them have well been committed to oblivion.

The Rev. G. R. WOODWARD.—The reason why the last speaker found the German chorales so dull is that the editors had destroyed the old rhythm; the German chorale had not a fair chance. If you will see how they are hacked into shape in that collection, I think you will admit that that is the reason. I have only to say I came here in great fear and trembling, and I have to thank the audience for their very kind patience and indulgence. I am very grateful indeed to the choir, who have had only a week to practise; but they have acquitted themselves, I consider, most honourably, and I thank them one and all.

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April 17, 1906.

Dr. CHARLES W. PEARCE.

In the Chair.

THE FUNCTION OF THE ORGAN IN ACCOMPANYING CHORAL AND ORCHESTRAL WORKS.

By H. Heathcote Statham.

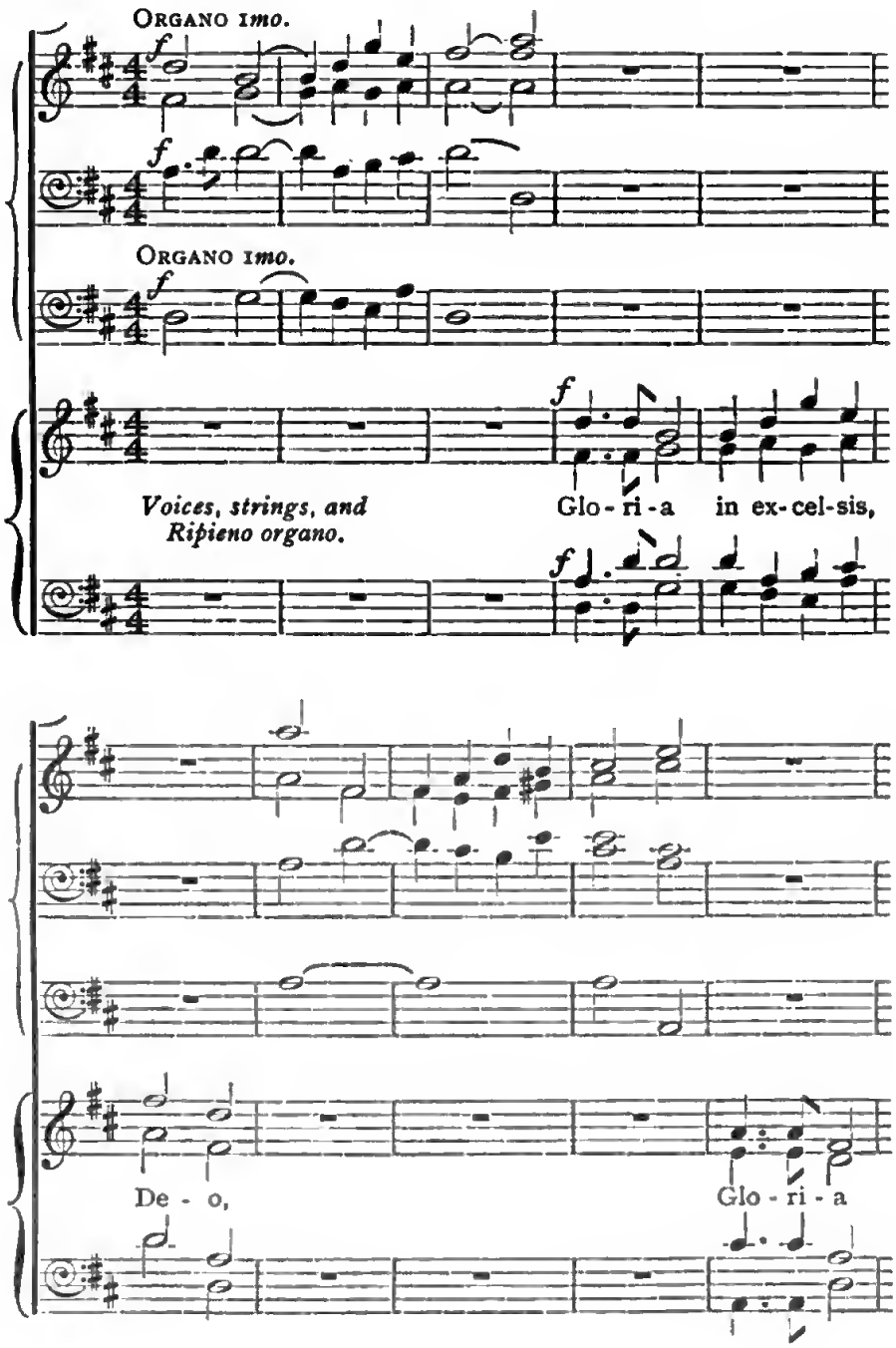
The main object of this paper is to consider the treatment of the organ in accompanying chorus and orchestra in combination. A word may be said first, however, as to the organ and the orchestra in instrumental compositions. Handel, as we know, wrote concertos for organ and orchestra, of some importance in their day, in which the organ was treated—as the pianoforte is treated in a modern concerto—as a solo instrument alternating with the orchestra, or partially accompanied by it. This combination, however, does not seem to have been often attempted since. I know of one orchestral composition by Mozart in which an organ part is added, but there are no solos for the organ, and the part written for it is of little importance and so little characteristic of the instrument that it is hardly worth taking into account. Recently however two French composers, Widor and Saint-Saëns, have revived the idea in symphonies written for organ and orchestra. I do not, however, propose to go into this subject, from a conviction that the combination is a mistake. With the small, weak English organs of Handel's day, and with an orchestra in which oboes were as numerous as violins, the balance was different, and the general effect may have been more homogeneous; but the large organs of modern days cannot be effectively used as a solo instrument contrasted with the orchestra, except perhaps by confining the solo passages to the lighter sounds of the soft stops. As soon as you begin to use the larger sounds of the organ, which constitute its real grandeur, in opposition to the orchestra, the two seem to belong to such different worlds that there is no relationship between them. Perhaps the main reason for this is that the organ is the only important instrument in which the sounds are produced and modified by setting a mechanism in action, and not by the direct physical impulse of the performer; and the greater power you employ the more marked this distinction becomes. Hence those compositions of Widor and Saint-Saëns, two or three of which I have heard, however interesting in a way, only seemed to me to demonstrate that the attempt was a mistake. And Handel's concertos are far more effective, on a large modern organ,

when arranged for the organ alone than when heard with organ and band. We have the possibility of employing the organ in the rear, as it were, of the band, to give greater grandeur and mass of tone, as in Sullivan's "In Memoriam" overture, but this can only be effectively done in passages of a simple and massive character. I have sometimes thought that a grand effect might be produced, for the moment, by introducing the organ at the commencement of the *Finale* to the C minor Symphony; but then there comes the question, What are you to do with the organ afterwards? It might sound very fine during the enunciation of the principal subject, but it would very soon be out of its element.

In the use of the organ in combination with chorus and orchestra the case is different. The tones of the organ are not then so directly contrasted with those of the orchestra; the chorus introduces an element of tone which is more in accord with organ tone; so much so indeed that while organ and orchestra alone, as has been observed, are antagonistic, organ and chorus alone, without orchestra, make a most suitable combination provided that the character of the organ accompaniment is suited to the instrument. When we get them all three together, the chorus bridges over the gulf in tone which separates organ from orchestra, while on the other hand the organ may to a certain extent be regarded as a kind of blend in the composition, or a background of tone filling in the gaps in band and chorus, or giving weight and support to the chorus. It may also be used as an *obbligato* part with a special design of its own; or, where no part has been written for it, it may be introduced *ad libitum* in such a manner as to form a special design, or to give special emphasis to selected passages.

The writing of a special organ part in an oratorio or other such choral work, even in modern times, seems, so far as I have had time to explore the subject, very unusual. Even Mendelssohn, who was an organ-player and a composer with a great sympathy for the organ, has not provided any organ part in his two leading oratorios, though he has left evidence that he had decisive ideas as to the manner in which the organ should be introduced in them. If I remember right, Costa wrote a special organ part in his *Eli*, with directions as to the stops to be used; but it is many years since I saw the score, and Costa's oratorios are so completely *passé* now, that it is hardly worth while looking them up again. But in Saint-Saëns's Mass, Op. 4, there is an elaborate and interesting experiment with organ accompaniments. He scores here for full orchestra and two organs, one called the *ripieno* organ which merely plays with the chorus, the other called the solo organ, but which would be more properly called the *obbligato* organ. He probably composed the Mass

for a church where there were two organs. In one of the choral movements the *obbligato* organ is used as a kind of antiphon to the chorus; the chorus sing a phrase of two or three bars in full harmony, the organ responds with an answering phrase in full chords, of the same character; and so the two go on alternating. That is really a fine and workable idea, and more might be done with it.



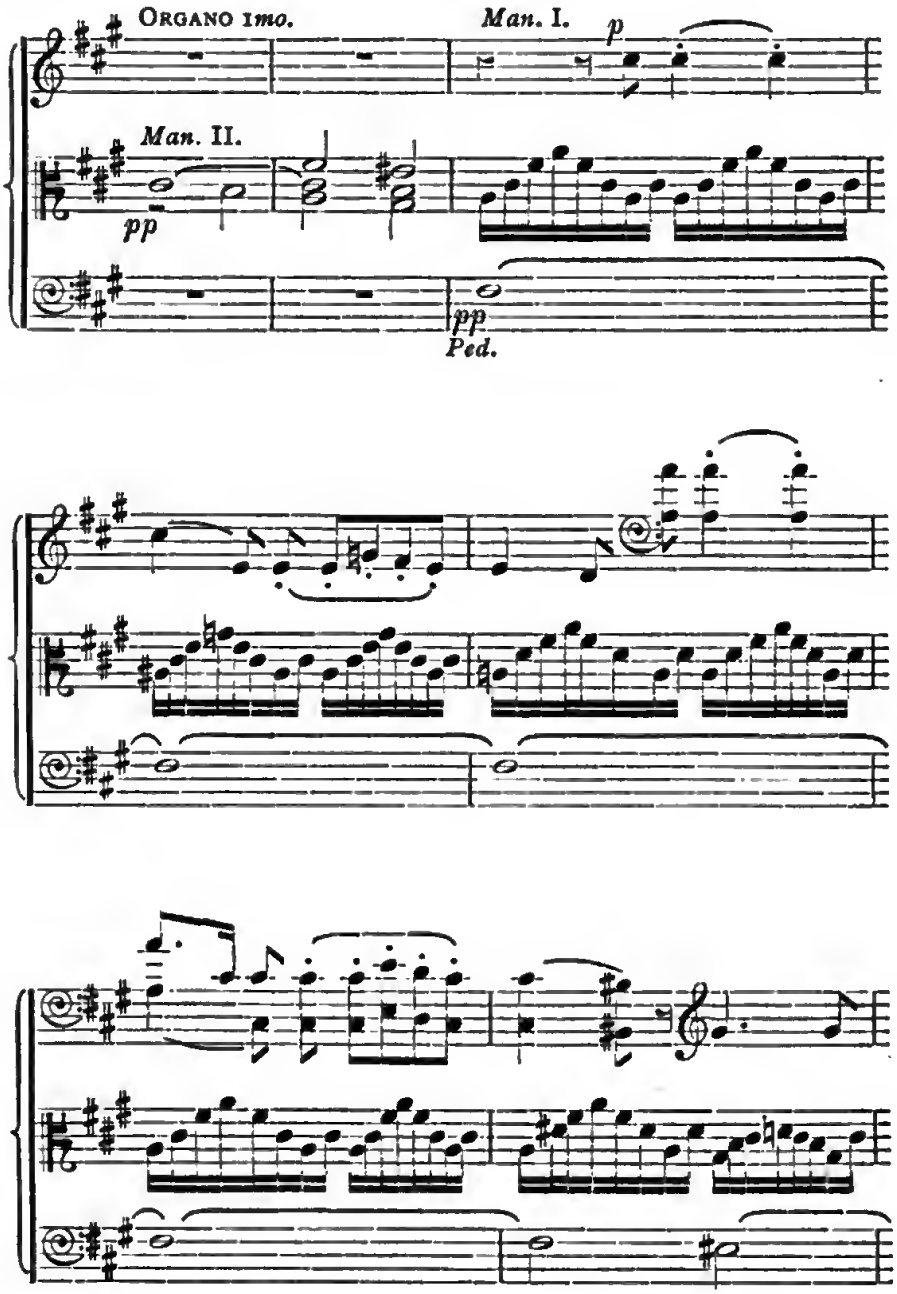
in ex-cel-sis De - o, Glo - ri - a,

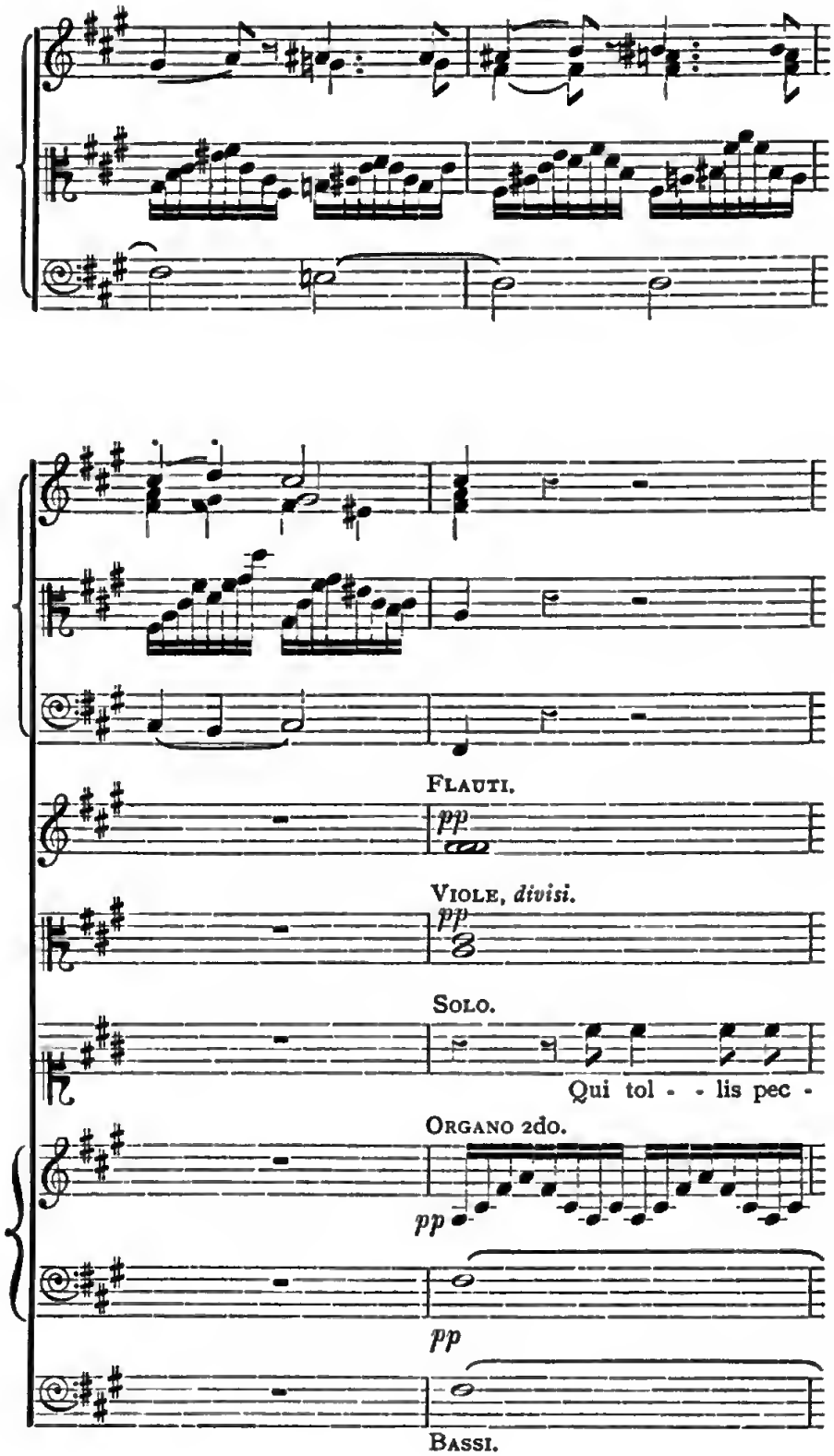
in ex-cel-sis De - -

Glo-ri-a, Glo-ri-a in ex-cel-sis

&c.

In another movement there is a short introduction for the solo organ, which ceases at the entry of the voices, and the *ripieno* organ then starts a soft arpeggio accompaniment, in combination with the band; a manner in which, as before observed, the organ might very well be used with the orchestra in purely instrumental compositions, only that it is hardly worth while introducing it merely for that.




Flauti.
pp
Viole, divisi.
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Solo.
Qui tol - - lis pec -
Organo 2do.
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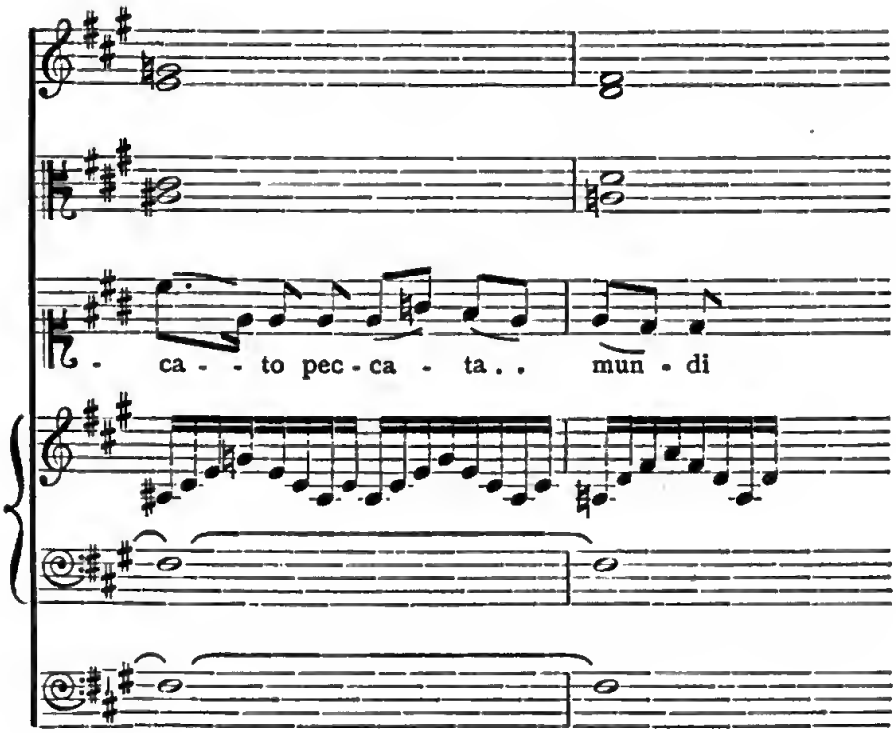
pp
Bassi.



In a choral work, where you can make use of the louder part of the organ also, along with or in relation to the chorus, it is another matter. This composition of Saint-Saëns's is very interesting and suggestive in regard to our subject, and I do not know of any other work on exactly the same lines in regard to the organ.

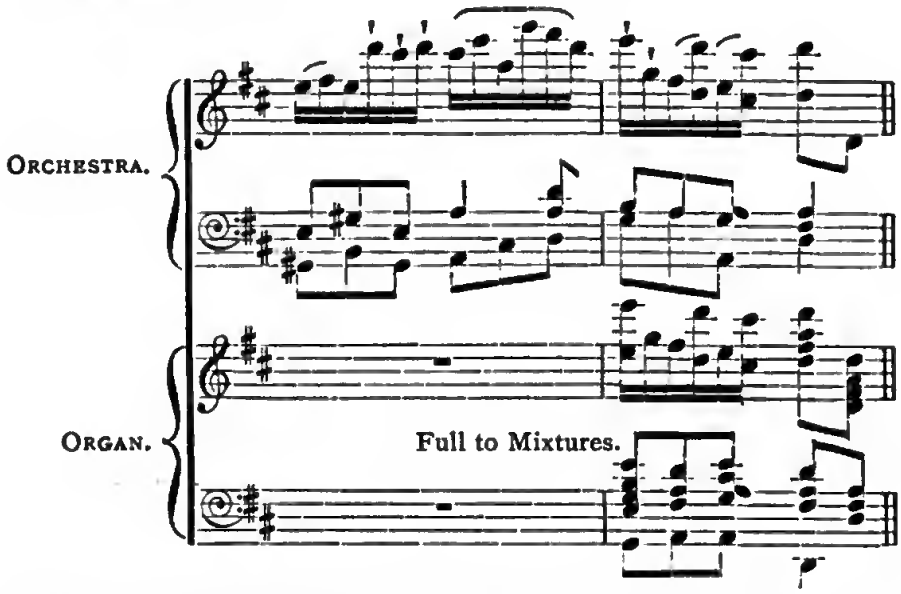
By far the larger number of cases, however, are those in which no organ part has been written, and where the organ part must be supplied *ad libitum*, and it is to this class of cases that I specially wish to invite consideration. There seem to be such differences of practice, and so much very unsatisfactory practice—sometimes in the entire neglect of the organ when it would be of the greatest value, sometimes in the piling of it on so as to drown everything else—that I think it is high time there was a little serious discussion of the subject. At the Handel Festivals the function of the organist seems to be for the most part purely ornamental; he sits in a corner of his pew and looks at the organ. At another place I heard the concluding chorus of one of Handel's oratorios accompanied all through on the full organ of a very powerful instrument, with the result that the band and chorus were almost inaudible; the idea being, apparently, that you must make all the noise you can in the concluding

chorus of a work: which is as bad the other way.* On this occasion I complained to the authorities, and the organist was I believe asked to moderate his zeal in future. But surely something better, something more artistically reasonable is possible, than these crude methods of using or of neglecting the organ. When I first used to go to oratorio performances, in a provincial town, the accepted theory, or at all events the accepted practice, was that the organ was always to be played all through the choruses, not so as to produce any special effect but as a part of the total effect which was considered proper to oratorio; the organ never being made prominent, but forming a kind of background to the whole, the effect of which was rather felt than perceived. This was after all not the worst use to make of the organ, especially at a time when concert-room organs were not so large and powerful as they are now, and when a complete pedal organ with a 16-ft. reed was almost unknown in this country. It was distinctly better for the total effect to have the organ in this background fashion than to have no organ at all. But this was entirely an English practice. Those who have the misfortune to be as old as I am may remember the appearance of that rather clever musical novel "Charles Auchester," in which Mendelssohn was idolized under the name of "the Chevalier Seraphael," and how Charles Auchester, the young boy who had been carried into the seventh Heaven by his first hearing "The Messiah," was shocked to hear the "grown-ups" discussing it the next day in a coldly critical spirit, and especially lamenting the nuisance of the organ, which could not be kept quiet enough in the symphonies—"there was Erfurt punching at the stops and could not get them in fast enough, and we had *fortissimo* against the fiddles." That shows that the practice in London also was at that time to play the organ all through the choruses, symphonies and all; and a further perusal of the book shows that it was a shibboleth of the æsthetic amateur world of London then that the organ in oratorio was an abomination; it was not in the score, and why should it be played; it never was in Germany, where they understood these things so much better; and there are various sarcastic remarks on the subject in the course of the book. The amateur musical world of London has always had its shibboleths, and that was the shibboleth at that time. Considering that Mendelssohn is the idol of the book, it is

* It is very possible that the conductor, with the strings playing close to him, was not aware of the preponderance of the organ, as I found that a friend who was playing among the violins was not aware of it, though he accepted my statement. Would it not be well for the conductor in such a case to leave the bâton to some one else at rehearsal for one or two choruses, and hear how the organ blended from the body of the hall?

amusing to find that he says exactly the contrary. In the preface to his edition of "Israel in Egypt," for which he arranged a special organ part, he says explicitly—"These works" (viz., oratorios generally) "ought of course never to be performed without an organ, as they are done in Germany, where additional wind instruments are introduced to make up for the defection." But Mendelssohn was a very cosmopolitan person, and no German composer has ever been more free from national prejudices than he was.

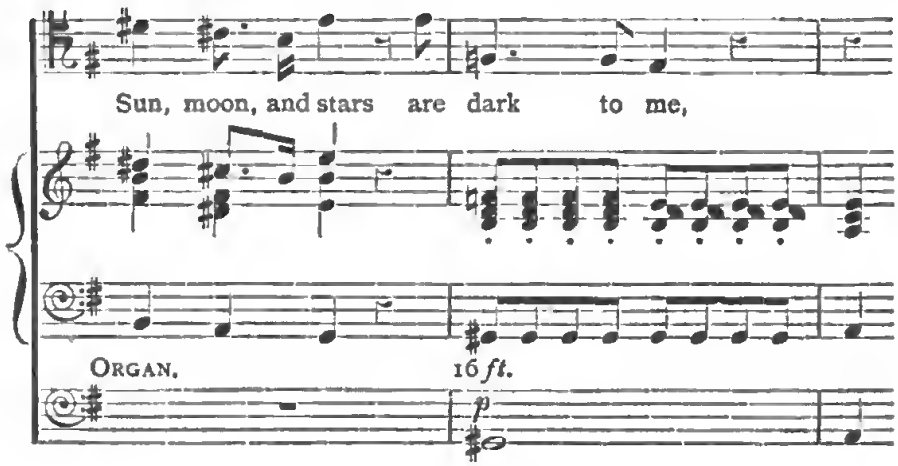
The old-fashioned practice of playing the organ all through, in an unostentatious manner, was not, as we shall see just now, Mendelssohn's idea; but it is by no means the worst way of using the organ. It supplies something to the general effect, and it is inoffensive—except where "Erfurt cannot punch the stops in" fast enough (but that was before the days of pneumatic composition action); its weak point is that it neglects the opportunities furnished by the organ for assisting musical expression in special passages or in special movements. A second way, and the very worst way, is to regard the organ as a machine for adding more noise at the close of a composition; that is, not only neglecting special opportunities, but perpetrating a special offence as well: and it is a misuse of the instrument far too common in the present day. I have heard "*fortissimo* against the fiddles," not because the stops could not be got in, but out of sheer *malice prepense*, as the lawyers say. What do you think of this way of ending the symphony after "O Thou that tellest" in "The Messiah"?—



That is what I heard done once by a player who was not only an eminent organist but an eminent musician; and I confess I find it impossible to understand how any one with

any perception of musical æsthetic could do such a thing. If the organ is to be introduced in that kind of manner I certainly think it would be better kept locked during the performance of an oratorio.

The third principle, and what I think the right one, is to regard the organ in oratorio as a power to be judiciously applied either where its solid tones seem desirable as a support to the chorus, or where its introduction can have a special meaning, as emphasising or giving a marked character to a special passage. This latter use may apply not only to choral movements, but to the accompaniments to the solos. The cases where it can be well introduced in the solos are perhaps rare, and should be used with very great reticence, but they do occur, and I will mention two examples as showing the kind of thing I mean. Many years ago I saw in a private library a vocal score copy of "St. Paul" in which Mendelssohn had himself marked in pencil the points where the organ was to be introduced (the copy had I believe been used by the organist at one of the Birmingham Festivals). I do not know what has become of it now; it would be an interesting possession, and the only point I can recall in it was one which fixed itself in my memory because it surprised me a good deal at the time. This was, that Mendelssohn had marked the organ to be introduced in the soprano air "Jerusalem, thou that killest the prophets," not at the beginning but at the point towards the end where the opening subject and the opening words are returned to. That, as you will remember, is a passage in the air which demands the most impassioned delivery, and Mendelssohn evidently considered that the introduction of the grave tones of the organ at this point assisted the dramatic expression. The other incident I will mention was at a performance of "Samson," where, in the tenor air "Total eclipse," Best, who was at the organ, introduced one soft and deep pedal note on the G sharp at the passage:—



The organ was not touched through the whole air except that note (and the A on which it resolves). But it did its work; it emphasised the gloomy character of the passage, and with all the more effect because it was the only introduction of the organ. If the organ had been introduced before, the effect would have been discounted.

The principle on which the organ should be used or omitted in accompanying choruses depends on two main considerations: first the musical character of the passages; secondly, to some extent at all events, the sentiment of the words. Where the chorus parts are of a light and flowing character, where the effect of brilliancy and ease of movement is aimed at, the organ is in general rather in the way than otherwise, and tends to obscure the proper effect. Where the chorus sing passages of sustained harmony, or where they represent part-writing in a severe contrapuntal style, the organ will be in its place and will assist and consolidate the effect. And where a chorus is accompanied by brilliant figures for the violins, the organ-player should never be tempted to double those. He may double the wind-parts very likely with good effect. The organ has an affinity of timbre with them, but it has no such affinity with the violins, and to play with them in ornamental passages is only to hamper them in an effect proper to their character, by introducing a tone which does not combine with them. In regard to the question of sentiment, it depends partly on whether the music, or the subject it illustrates, is of a grave or a religious character, or the reverse. It may be replied that the idea of the organ being in any special sense a religious instrument is merely a matter of association, because it has been so much employed in churches. Association of ideas, however, is not in any case a force to be overlooked; it has a great influence on our minds in many other matters besides music. But I think there is something more in it than that. The grave and sustained tones of the organ do seem to be allied to the more serious order of ideas, whether we take them as religious in the ordinary sense of the word or not. As a single concrete illustration, I would say, for instance, that in "Samson" I would introduce the organ (except in some instances where the musical form is unsuited to it) in the choruses of the Hebrews, and I would not use it in the choruses of the Philistines. Similarly, in "St. Paul," I would confine it to the choruses of the Christians (as before, where the musical form admits it), and would keep it out of the Pagan choruses. That kind of distribution is in keeping with its character, and assists, in a broad way, to emphasise the distinction between two opposing factions which is a feature in both oratorios. But there is another rather more recondite manner in which the organ may be

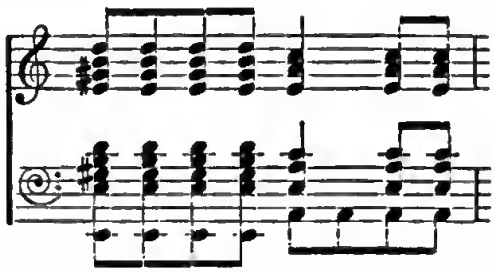
used to mark a distinction in sentiment: either where the character of a chorus suddenly changes, or where it contains some distinctly marked *motif* which recurs at intervals and forms a dominating feature. As to the former case, take the first chorus in Handel's "Joshua," for example, which commences with a rather brilliant movement with an ornamental violin figure in the accompaniment till the passage where, after a full close, the basses start off with a kind of plain-chant to the words "In Gilgal and on Jordan's sacred plains." Best was at the organ on one occasion when I heard this oratorio, and I said to my companion before the commencement, "Now you will see Best will not touch the organ till we come to 'Jordan's sacred plains,' and then he will put in full harmonies on the diapasons"; which was exactly what happened, and was I should think much what Handel himself would have done. At a performance of "Saul" in London I noticed that in the chorus "Envy, eldest-born of hell," the organ was, on a similar principle, left untouched till the passage "Hide thee in the blackest night," where the ground bass is interrupted and the whole character of the composition altered to a grave progression of full chords for the chorus. So far that was perfectly right, but unfortunately the organ was introduced with such a violent *fortissimo* as to drown everything else, which was a complete mistake and spoiled the effect; what was wanted was weight of organ-tone, not noise, although the main idea was right. However it may be introduced for special effect in a passage of that kind, the organ should never drown the voices.

Mendelssohn's organ part to "Israel," written specially for an English edition of the oratorio, is of great interest and for the most part is an admirable example of what such an organ accompaniment in such a case should be. In his preface he says:—

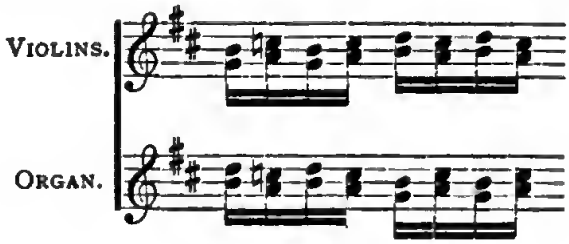
> As for the organ part, I have written it down in the manner in which I would play it, were I called upon to do so at a performance of this oratorio. . . . In England the organist usually plays *ad libitum* from the score, as it seems to have been the custom in Handel's time, whether he played himself or merely conducted and had an organist under his control. Now, as the task of placing the chords in the fittest manner to bring out all the points to the greatest advantage—in fact, of introducing, as it were, a new part to compositions like Handel's, is of extreme difficulty, I have thought it useful to write out an organ part especially for those who might not prefer to play one of their own. . . . Wherever the word *Bassi* occurs in the organ part, I want the organ not to play at all (the notes being written merely to enable the organist to follow the performance); where the word *Organo* comes after it, the organist is to resume playing.

Some of the points in his organ part may be touched upon. In the first chorus he employs the organ in some places only to strengthen the bass, particularly in the passage where the bass rises bar by bar to the high E flat. In "They loathed to drink" he keeps the organ back till near the end, which I

do not agree with. I think it should have organ throughout, more particularly as in its original form it was actually an organ fugue. In the "Hailstone" chorus the organ enters *fortissimo* with the chorus; a little too much of it, I think. In "He smote all the first-born" he omits the organ entirely, and in "But as for his people" he only introduces it at the pastoral passage "He led them," sustaining the harmonies only, and at the close, "There was not one feeble person"; it should, I think, have been introduced at the fugue point, "He brought them out also." "Egypt was glad" is accompanied throughout on the organ, which I quite agree with. In "He led them through the deep" he uses the organ only to reinforce the march of the principal subject, omitting it from all the florid counterpoint. In "I will sing unto the Lord" the chief use made of the organ is to emphasise the *canto fermo*, also to fill in the harmony in full passages for both choruses; the florid counterpoint is omitted. I cannot understand why he writes *Organ* all through for the chorus "Thy right hand, O Lord," which is not of a character to require it; still less can I understand the manner of its use in the short chorus "And in the greatness of Thine excellence," where, at the words "Thou hast overthrown," he writes successions of full chords in quavers *fortissimo* for both hands, even the pedal note being sustained:—



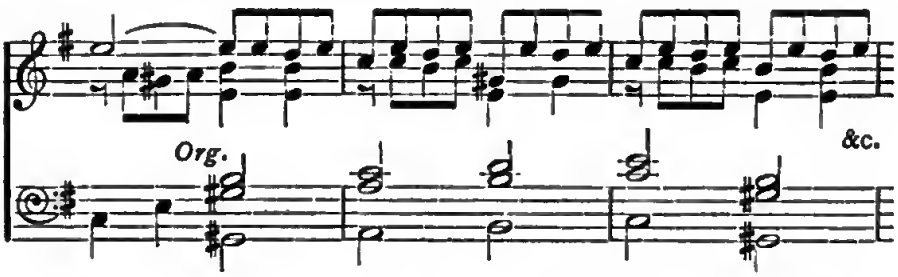
That will never do. The organ part to "And with the blast" is very good and very carefully considered. He introduces it first merely to sustain a long note, the fifth in the harmony; this effect is repeated again in a similar passage in another key; at the imitation point, "The waters were gathered," the organ takes up the parts with the voices. At one point he introduces an accompanying figure in contrary motion to the violins, crossing them:—



In "The people shall hear" the organ plays the harmony with the voices at their first entry, but in the latter part, "till Thy people pass over," the organ is chiefly employed, very effectively, to sustain the fundamental note only of the harmony on the pedal, without interfering in any way with the vocal passages. In several of the solo airs the organ is introduced in the accompaniments; curiously enough, in the uninteresting air "Their land brought forth frogs" the organ plays sustained harmonies in the opening symphony, where, I think, it is out of place; but in the accompaniment to "Thou didst blow," which is rather in organ style, the organ has a separate part filling in the harmony in a very effective manner. One of the best treatments, I should have mentioned, is in the chorus "He sent a thick darkness," where the organ part is confined entirely to sustaining the bass of the harmonies on soft 32-ft. and 16-ft. stops, giving a dark colouring all through, without interfering with the voice parts.

To bring the subject to a practical test which may afford matter for discussion, let me briefly suggest what I think should be the employment of the organ in "The Messiah," the best known and, as I still consider it, the greatest of oratorios.*

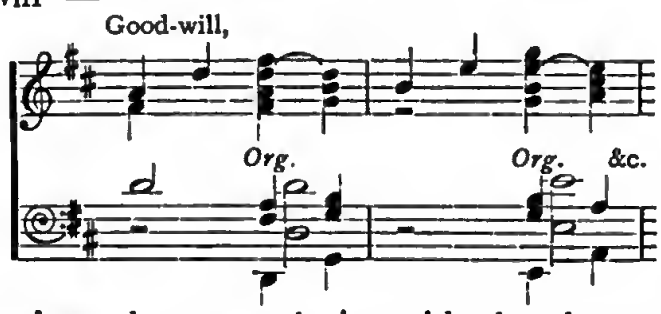
I hope I shall not shock you by saying that I should accompany the Introduction of the overture with the organ; not loud—Great diapasons first, and Dulciana and Gedact with a Bourdon pedal in the repeat. This is in accordance with the principle before suggested, of introducing the organ where the music is of a specially grave and religious character. In spite of the fact that these introductory movements in most of Handel's overtures are, in regard to form, on the model of Lulli's operatic overtures, I maintain that the Introduction to "The Messiah" has a peculiar solemnity and pathos fitting the subject of the work, and with which the organ is entirely in keeping. In the fugue I would only introduce the organ to hold on the bass note twice where it is a holding note through several bars, and perhaps to strengthen the bass and the harmony at the passage eight bars before the close:—



* I should like to say that in these suggestions I am not merely following the lead of Mendelssohn's suggestions in "Israel," as this portion of my paper, though it comes last, was in fact written first, and before I had studied Mendelssohn's organ part to "Israel."

and then playing the full harmony on it in the final bars after the pause, in order to end with the same combination with which the overture commenced; but even here not loud; not more than Diapasons and Principals at most. In the recitative and air following the organ is silent (at least if you are using Mozart's accompaniments, which are an ample filling in); in the chorus "And the Glory" the organ not to be touched till the entry of the *canto fermo* phrase in the bass "For the mouth of the Lord hath spoken it," a special feature to be put in by the Pedal reeds. To neglect this opportunity of empasising this chant phrase, which is the real *raison d'être* of the chorus, by means of the organ, is simply throwing away a grand opportunity of musical expression. In the chorus "and He shall purify," keep the organ to play with the chorus only in the passages at the words "that they may offer," thus giving a special colouring to a passage which stands out with a special meaning; to neglect this is another opportunity lost. In the chorus "O thou that tellest," the organ may be introduced to sustain the chord of the tonic seventh four bars before the end of the chorus part, playing the harmony with them to the close, but not loud—only enough, so to speak, to fill in the interstices, and dropping it the moment the voices cease. In "For unto us" keep the organ for the passage "Wonderful, Counsellor," &c., each time it recurs, and here is one of the exceptional cases when the organist may perhaps play nearly as loud as he pleases; you can hardly have too much here. After the last recurrence keep the organ up to the close of the chorus, but not nearly so loud; indeed, it is the custom with conductors to treat the final chords to the words "The Prince of Peace" *piano*, though there is no authority for it.

In the chorus "Glory to God" keep the organ for the passages "and Peace on Earth," except that after its last recurrence I would bring in the organ at the chords which alternate with the phrase for the sopranos alone on the word "Goodwill"—



and then keep the organ playing with the chorus through the remaining six bars. The chorus "His yoke is easy" is better without any organ till bar 38 and the two following bars, where the light measure of the chorus is interrupted by

a graver and more sustained passage, and then drop it again till bar 46 to the end, where the same grave character is resumed. The general character of this chorus is too light and delicate to be weighted with the organ.

"Behold the Lamb": organ throughout, but kept very soft in the opening and closing symphonies.

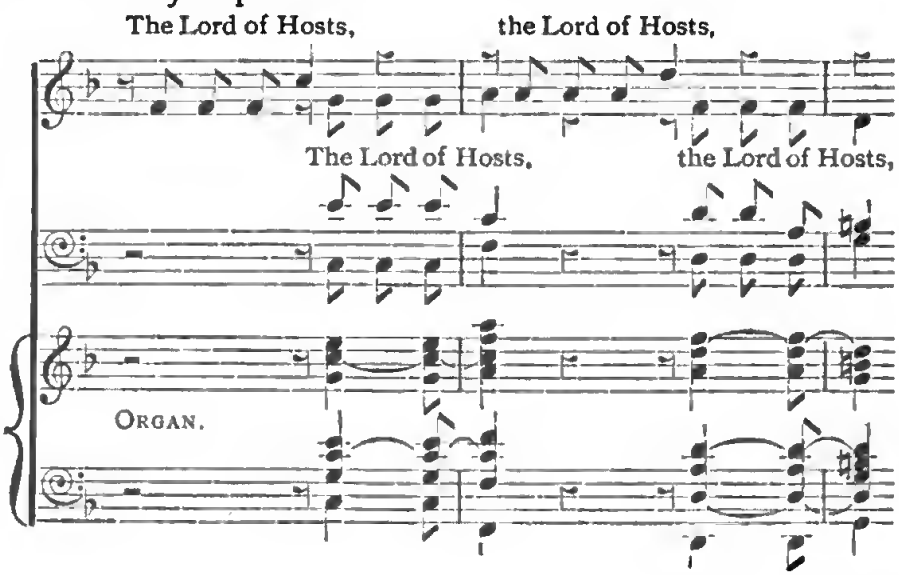
"Surely He hath borne": organ to support the vocal harmonies, but with Diapason tone only; anything louder interferes with the effect of the orchestral accompaniment. It may be put in rather louder at "He was bruised," where the orchestral figure is dropped.

"And with His stripes": organ throughout, Full to 15th. It holds the fugue together and gives it greater firmness and substance, and this is a chorus in complete organ style.

"All we like sheep": no organ till the slow passage at the close, and there only 16, 8, and 4-ft. stops; reduced, of course, in the five closing bars.

"He trusted in God": no organ; this is a fierce chorus of blasphemers, in which the organ is quite out of place. For its full dramatic effect, it ought to be taken faster than it generally is.

"Lift up your heads": organ not till bar 19, where "Lift up your heads" is first introduced by altos, tenors and basses, and then only Diapasons. At the following passage, "and the King of Glory," the organ should only sustain the C, and the F in the succeeding similar passage in F; it should not interfere with the light vocal phrase. I would introduce the organ again in bars 30 and 32 (Diapasons only, still), and after that I think we may accompany the voices with Full to 15th to the end; and at bar 55, where the soprano phrase is answered by the rest of the chorus, we might put on more power, but not "jumping" the separate quavers—it should be syncopated:—



"Let all the Angels," which is in organ style, may be accompanied on the organ (Full to 15th), except the closing symphony.

In "The Lord gave the word" the unison passage might be reinforced by organ Reeds (8-ft.), but the remainder of the chorus is too hurried and bustling in character for organ accompaniment.

"Their sound is gone out": enter with the organ on the B flat in bar 7, and play through to the end with the voices, but not doubling the violin passages.

"Let us break their bonds": only a long pedal G at bar 34 and the three following bars, and a similar pedal C at bars 44, 45.

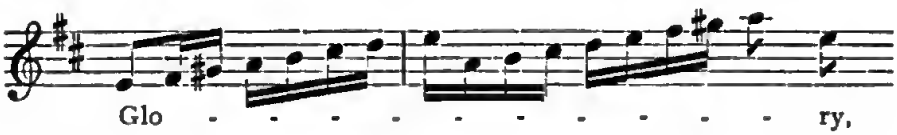
"Hallelujah." It is usual to start off with the organ at once in this, just to make more noise, which is a very commonplace proceeding. Keep the organ for the introduction of the unisonal *canto fermo* "For the Lord God," where it may be *ff*, and drop it again at the detached "Hallelujahs" following. These are exclamations, and the genius of the organ is not exclamatory. Similarly, in the working out of this portion, the organ only concerns itself with the *canto fermo*, the Pedal reed accompanying it where sung by the basses and tenors, the Solo reeds (if you have them) where sung by the tenors and altos. "The kingdoms of this world have become," accompanied softly on the organ; "the Kingdoms of our Lord" in full chords, but not loud enough to drown the voices. The following fugue point, "and He shall reign," accompanied throughout on Full to 15th. Where the sopranos begin their long holding notes, "King of kings," &c., I should be rather disposed to hold those on *in octaves* on the Solo reeds, unless the insertion of the lower octave is considered an objection. Full harmonies at the point where the whole chorus enters with "King of kings," but again do not drown the voices. The following fugue point on Full to 15th. The D for basses and tenors, "King of kings," reinforced on the Solo reeds. At the succeeding passage, where the principal subject is sung by basses against the rest of the chorus, bring out that subject on the Pedal reeds, not touching the organ otherwise. This passage occurs twice over. The D for the sopranos at "King of kings" I would again reinforce with Solo reeds in octaves, after that leaving the organ alone till the closing slow chords; full harmonies for these, but again not so loud as to drown the voices. It is weight that is required, not noise. The object throughout is to use a large organ in such a way as to bring out special points, not merely to add to the volume of sound in an inartistic manner.

The four short choruses "Since by man came death," &c., can be accompanied throughout on the organ, soft 8-ft stops in

the first and third, Full to 15th in the second and fourth, but not doubling the violin passages.

The chorus "But thanks be to God," which we are unfortunately never allowed to hear now,* would for the most part do better without the organ, but there is one nice little point to be made out of it. The main subject of the chorus is kept up to the words "Thanks be to God which giveth us the victory"; but twice in the chorus, as well as at the close, the words "Through our Lord Jesus Christ" are introduced as a separate phrase, leading in each case to a full close. Introduce the organ, in full chords but not loud, in those passages, and in those only, and you give a very solemn and suitable emphasis to them.

In "Worthy is the Lamb" the *Largo* would of course be accompanied by full harmonies on the organ; the passage "to receive power" I think is better without it. In "Blessing and honour" there are no points to be made by the introduction of the organ; you must either leave it alone or play it all through as a sort of background; but I think it is better left alone (except for the three final bars of *Adagio*) both in regard to the character of the music and also to contrast with the "Amen," which is in pure organ style throughout. While on the subject I should like to take the opportunity of saying that I am convinced that Handel's intention in the "Blessing and honour" chorus is entirely misunderstood by modern conductors and audiences. It is always taken as if it were *Allegro*, and were intended as a kind of brilliant wind-up. I do not believe Handel had any such idea. He composed this oratorio not only as a musician but as a man of deep religious feeling, as (in spite of his Anglo-German expletives) he undoubtedly was, and he marked that chorus *Larghetto*, and I believe he intended it to give the idea of a solemn and sublime hymn of praise sung by vast multitudes. That is the intention of the succession of reiterated notes in the theme; that is the meaning of such a passage as the sopranos have on the word "Glory":—



Sing that slowly, and it expresses a sublime idea of choral music ranging over great spaces, whereas in the way it is usually taken it only sounds as if the sopranos were practising their scales; and the conclusion, with the running passages

* It was given at the Handel Festival performance, since this paper was written.

for the basses and tenors, becomes a mere scramble, which it is always painful to me to listen to. Let any conductor break through custom, and take that chorus at the speed implied by Handel's *Larghetto*, and people will perhaps discover that it is a much more sublime conception than they had any idea of before.

This is a digression, but I could not help it. The "Amen" chorus, on the other hand, is sometimes injured by being taken rather too slowly. It should be accompanied on the organ all through (except the violin episodes, of course), but not Full organ, and no Pedal reed till you come to the dominant pedal twelve bars from the end—then it may be introduced.

I have said nothing, for the sake of brevity, about the possible uses which might be made of the organ in the accompaniments to some of the solos. It depends very much on whether Mozart's accompaniments are used or not: if they are, there is not much left for the organ to do. When I was a boy I remember it was advertised as a special attraction that "The Messiah" would be given withMozart's accompaniments; I see it is now advertised as a special attraction that it will be given without them: that is our latest shibboleth. I think they are an addition to the score which Handel himself would have enjoyed, though no doubt it is interesting at times to have the work exactly as he left it. But in the accompaniments as arranged by Best for Novello's octavo edition there are some suggestions for additional organ passages in the accompaniments to some of the solos which, whether one agrees with them all or not, are at any rate worth consideration.

There is, finally, the rather difficult question (likely to be a "vexed" one), Who is to decide where and how the organ is to be used, the conductor or the organist? I do not know what the practice usually is; the only time I ever heard a conductor give an order to the organist at rehearsal was to say "Do not touch the organ till you come to that long C in the bass; that C is yours, and you make it." In spite of Mendelssohn's pencilled directions about "St. Paul," his words in the preface to "Israel," that some people might find it difficult to extemporize an organ part, seem rather to imply that he regarded the organist as having a free hand in the matter. On abstract grounds I should say it certainly rested with the conductor, but then the conductor ought to have more knowledge of and more sympathy with the organ than I am afraid orchestral conductors generally have. Perhaps the best way would be for conductor and organist to go through the work together and agree on a scheme, with a certain mutual respect for each other's perceptions. An organist who enters in an intellectual spirit into the work would probably be able to make valuable suggestions which

a conductor would be wise to accept. But I should leave the conductor a power of *veto;* the right of ruling "I do not wish for the organ at such a point"; (though he will probably often be wrong); and, what is perhaps even more important, the power to say "you are playing too loud" (in which he will probably often be right). Considering the formidable scale and power of modern concert-room and town-hall organs, it is hardly to be contemplated that an organ player of robust views should be allowed to wield this weapon at his single discretion. As Shakespeare puts it—

> "It is excellent
> To have a giant's strength, but it is tyrannous
> To use it like a giant."

DISCUSSION.

THE CHAIRMAN.—Ladies and gentlemen. Our first duty is to record a very hearty vote of thanks to our lecturer for his capital Paper. (Carried.) This Paper has been a highly suggestive one. I am glad to hear that our lecturer considers the pure organ style to be a contrapuntal one. I think there can be no doubt that this view is correct. The organ is never heard to greater advantage than in some composition, like a fugue, which consists of a great deal of part-intricacy. We must not forget that the organ is a *mechanical* instrument, and as such it cannot compete with the orchestra. We organists are finding this out. For instance, at the Albert Hall Sunday afternoon concerts the organ solos are being reduced in number and length. People nowadays will hardly tolerate an organ arrangement of an orchestral work being played in the presence of the orchestra. And very rightly too. The lecturer spoke of a work of Mozart's in which the organ was used. I remember that was played many years ago (in the early "eighties") by Dr. Sawyer at the Royal College of Organists. There are several of these. They are very interesting in their way, but I believe the organ for which Mozart wrote was what we should call a small chamber organ. I was rather disappointed to find that in speaking of works for organ and orchestra Mr. Statham made no allusion to the two organ concertos of Prout. They are well-written works, the first especially is remarkably good. There are many points of interest in it

which I think are not to be met with in other works of the same kind. I have never heard it performed with the orchestra, but I used to play the organ part myself; it is not very easy. Prout's second concerto is, I believe, not yet published. I once heard him play the organ part on the pianoforte at his house, and it struck me as being a rather attractive work. I believe it has been performed by Mr. George Riseley in the Colston Hall, Bristol. Also, unless I am very much mistaken, Guilmant has written some works for organ and orchestra. I am not sure whether his first sonata was written for that combination originally or afterwards arranged for it. Then we must not forget that the organ was certainly first used as an accompaniment to the voice. This may be considered as its most important use even now. Its best stops—those which we consider to be purely "organic"—are those which have a *vocal* quality of tone, like the diapasons, for instance. There is nothing in the orchestra that can compare with this particular tone-quality. In Sullivan's "Golden Legend" there is a very fine use made of the organ. I remember hearing the first London performance of this work at the Albert Hall under the direction of Sir Joseph Barnby, with Sir John Stainer at the organ. There is a fine solo for it, as a prelude to the hymn, *Nocte Surgentes*. And in the last chorus Sir John used to get a grand *crescendo* effect. He never used the organ so as to overpower the voices; he always seemed instinctively to realize the exact amount of tone required. It is some time since I looked at the score of "Elijah"; but I fancy there is a written organ part in places like "Through darkness riseth light," and elsewhere. And then Handel himself, surely, has an important organ part in his "Ode on St. Cecilia's Day" ("But oh, what art can teach"), and I think also in "Il Pensieroso" ("There let the pealing organ blow"). In the performance of Bach's "Passion" at St. Paul's Cathedral the organ is certainly used with charming effect in the solos, and of course in the choruses as well, especially in the scene of the Institution of the Last Supper. In the old days at Cambridge University all Mus. Bac. exercises were written for strings and organ. The Mus. Bac. exercise itself has been done away with since then; but the old regulations certainly gave young composers an opportunity for showing their appreciation of the organ, and especially of the manner in which it can be combined with strings. Coming to more modern uses of the organ, I was present the other day at a fine performance of Elgar's "Dream of Gerontius" and was very much struck with the use of the organ there, especially in the Chorus of Demons. One did not notice this particular organ part at the Hereford Festival, because a very small organ was then used; but at the Alexandra Palace there were some really

startling effects produced from the organ, which did not suggest anything religious—quite the contrary. That was an amusing story of the lecturer's about the English organist who played something very secular, which was highly appreciated. Dr. Turpin told me that in his younger days at Nottingham he played the overture to William Tell after Service, and it was greatly appreciated by the congregation both lay and clerical. He was asked what it was, and he did not like to say; but a priest, who was standing by him, mildly suggested that it was a beautiful *Miserere* by a rising Italian composer. I am sure we were deeply interested in the lecturer's suggestions for the use of the organ in Handel's "Messiah." I think his idea as to the use of the organ in the Overture is particularly excellent. That opening slow movement seems to have been written with the idea of the organ in view, even organ without orchestra. Surely Mozart's accompaniments were meant to take the place of Handel's improvised organ accompaniments—at least, I have always understood so. We can hardly imagine the organ being very extensively used when Mozart's accompaniments are played. The lecturer said something about Best's edition of the "Messiah" being the latest. I had an idea that there was a later one by Professor Prout, prepared, I believe, after the death of Mr. Best. I cordially agree with Mr. Statham that the organ might very well be used at the words "Wonderful! Counsellor!" especially when we know what the Yorkshire voices are like. Against such vocal intensity, any amount of organ tone would not be thrown away. I have always had the idea that organ reeds do not mix well with the orchestra. They certainly do not mix well with the brass instruments. I remember on one occasion playing at the Royal Albert Hall under the conductorship of Sir Arthur Sullivan. There was a large number of brass bands, and we were performing his "Onward, Christian soldiers." I began modestly, I think with Great to 15th, and could not hear a single note from the organ. I went on increasing the tone till I could hear something from the instrument I was playing. After the rehearsal Sir Arthur said, "I want to say a word to you. Don't use those dreadful reeds." "But," I said, "I could not hear them." "Well," said he, "*I could!* Take my advice, and do without them." Therefore I am not prepared to endorse the suggestion that the solo reeds should be used in Handel's Hallelujah Chorus. As a general rule I think organ reeds do not help the voices very much. There is nothing for that purpose like the flue work, the tone-quality of which is itself vocal in character. These are just a few rough notes that I made as the Paper proceeded, but I shall be very pleased if someone else will give us the benefit of his views on any of the points raised in this most suggestive Paper.

The Rev. S. E. L. Spooner Lillingston.—I should like to mention one chorus of Handel's where the organ can be used with excellent effect; I mean the chorus in "Judas Maccabæus," "We worship God, and God alone." I should also like to mention two works in which some indication of an organ part is found in the score; one is in Mendelssohn's "Lobgesang," "Let all flesh magnify," and the other is the concluding part of that wonderful Ode of Sir Hubert Parry's, "Blest pair of Sirens."

Mr. Southgate.—The question of organ and orchestra is one on which a great deal has been written and a good deal more might be said. I do not think I am the only old organist who has come to the conclusion that the two do not unite well, or only very rarely; the reason is clearly the question of temperament and tuning. In the case of the orchestra we have practically perfect tuning; because though the wind instruments have fixed keys our players can by manipulating the lips or by duplicate fingerings play perfectly in tune. We know the organ is not in tune: it cannot be so, because every instrument with a fixed set of keys must have the intervals equally satisfactory for every scale. However there are some parts of the organ that seem to go fairly well with the orchestra, and those are the very registers that our Chairman has indicated—the diapasons, and those beautiful flue stops which accord so well with the voices. But when you come to the reeds and mixtures the difficulty is felt. I think the reason is that the reeds are more penetrating in character and there is no yielding to temperament. Moreover, the overtones which they give out are very prominent,—in the harmonium they are really offensive. I believe that is one of the strong disturbing elements which prevent the perfect unison of the organ and orchestra. Our lecturer supplied an illustration of where the organ should be used, and where it should not, which seems sound and possibly very poetical. He thought it might be used to accompany the Christians' songs, but not those of the dreadful heathens—whether he would suggest that they might be accompanied with tamtams, cymbals and the like I do not know. But on those lines it seems to me there would be some rather awkward difficulties. Let me cite that chorus "Fixed in His everlasting seat." There you have the worshippers of Jehovah, and then those of Baal. They sing their phrases separately, and then join together, each party praising their own deity. I do not see how the plan of letting the worshippers of Jehovah have the benefit of the organ, and silencing it for the others could be worked. I just mention this to show that we cannot have set rules in such matters. Two interesting tales have been told of peculiar voluntaries which are sometimes heard, not in connection with the Church of England. May I add a

third? I was in Spain during the Carlist Revolution. It was at the time a very difficult thing to get into the country, and still more difficult to get out. However, I managed to get in. And I remember visiting the curious old Moorish town of Fuenterrabia, on the mountain overlooking the river Biddasoa. I arrived there on Sunday morning and went into the cathedral. They were all under arms expecting an attack from the Carlists every minute. I remember the figure of the Virgin was dressed in black crape, and everything was exceedingly solemn; but at the end of the service, as the people were going out, the organist played the "Blue Danube Waltzes." What a choice for an out-voluntary at such a serious time!

Mr. Cobbett.—With regard to secular music in churches, I might mention that all that kind of thing has found a very active opponent in no less a person than His Holiness Pope Pius X. He has used his authority for the exclusion of all music from the Church Services except that of the most absolutely ecclesiastical type.

Mr. Southgate.—Does that apply to voluntaries also?

Mr. Cobbett.—Certainly.

Dr. Hinton.—Referring to the remarks just made, I scarcely think that the difference of temperament counts for so much. The orchestra and the voices essentially render *tempered* intervals. I can only admit that they modify the 3rds a bit—when they have the opportunity—and incline to think that they very seldom modify the 5ths at all. One frequently hears a quartet of singers finish on the tempered chord, but before the sound dies away the third invariably falls into perfectly just intonation. Separately from these considerations I most heartily endorse what has been said about reed stops. They certainly harmonize only with themselves. Diapason tone, on the contrary (and in this term I wish to include that of all flue work, 8 ft., 4 ft., and even 2 ft., provided it is *unimitative* in quality, and *only* plain organ tone), has the property of supporting voices without being intrusive, which I take to be one of the most valuable attributes of the organ when that instrument is used with masses of voices. Many of us, I suppose, have never heard an organ tuned under the old temperament (several voices: "I have"). Provided one did not wander much beyond dominant and sub-dominant keys, using simple diatonic harmonies, there could be no better system, the chords being sweet and luscious as opposed to the harsh and imperfect combinations of equal temperament. A few days ago I came across an organ unequally tempered. It was like a reminiscence of childhood.

Mr. Casson.—I can endorse what has been said about temperament. I think it is generally regarded that temperament is a necessity not only for the organ or keyed

instruments, but as a scheme that lies at the basis of a perfect system of modulation, and without it you cannot get that system whether in the organ or violins or anything else. I remember having a discussion on the subject with Sir Frederick Ouseley, who admitted that he and some other players disliked the open strings on the violin, because they could not temper them. With regard to the reeds, I think we often hear a coarse pedal reed right through the orchestra in a most distressing fashion. I should have liked to hear something from the lecturer about the use of the doubles, because that marks an entirely different treatment of the organ both in building and performance, as compared with Handel's day. I believe Mendelssohn in his scoring of "Israel" marked the doubles very particularly.

Dr. WARRINER.—As a visitor here to-day, there were a few points in the lecture which I was very glad to note. One was about those compositions of Prout's. I am sorry the lecturer did not touch on them. The organ part is written in a most suggestive and effective way in all respects. Our Chairman has already spoken of the omission to refer to Guilmant's Symphony with Organ. There is also a use of the organ indicated, I think, in the "1812" Overture; that is another instance, I think, of what our lecturer would regard as undignified noise. I quite agree with what has been said about equal temperament. I think the reason for tempering the 3rds is to be found in the demand for extended modulation. This consideration explains the reason why Berlioz says, "The orchestra and organ are two kings; or rather one is Emperor, and the other is Pope." The contrast of tone does not, I think, sufficiently explain why they do not blend. I rather took it that our lecturer in his reference to the solo reeds was not suggesting that they should be employed in chords, but merely to double the voice parts in single notes. Another point was that our lecturer spoke of the early use of the organ to support the orchestra. May not that have been due to the shortcomings of the chorus in those days? With regard to Handel's use of the organ, I think I am right in saying that he sometimes did write out a part for the organ. In the Overture to "Saul," for instance, there is a very important obbligato organ part; and I think the part to which our lecturer took exception was indicated by Handel himself. Of course another reason for the difficulty of combining orchestra and organ with good effect is to be found in the fact that very few organists can hear what they are doing. The organist is so placed that he cannot hear the organ when the orchestra is playing. I quite agree with Dr. Pearce on this. One other little point which I noted was that the lecturer spoke about "They loathed to drink" as really an organ fugue. I think, if I remember rightly, it was

a harpsichord fugue. I quite sympathise with the lecturer in his protest against the too rapid tempi at which some of Handel's choruses are galloped through. One other point only and I have done. Our lecturer seemed to suggest that it was a case of Emperor and Pope with regard to the organist and conductor. I rather fancy from experience that the conductor who is worth his salt will insist on the right to decide the question as to whether the organ is used too much or too little; and the mere fact that he is surveying the *tout ensemble* from the front rather than the back (as is the organist) should make him the best judge.

Mr. J. E. Matthew.—With regard to the last point mentioned by Dr. Warriner I can tell a little anecdote. There was a rehearsal at Exeter Hall, when Brownsmith was at the organ, and Costa was conducting. Mr. Brownsmith was using a great deal more organ than suited Sir Michael. So he just walked across the orchestra, and pushed in a number of stops. He did not wait to see what stops they were, so the result may be imagined.

Mr. John E. West.—With regard to Elgar's works, I think you said you were not sure how far he had marked his effects. I can tell you he is most exact in that respect; his registration is most carefully marked, and very original effects he gets—still more in the "Apostles," I think, than in the "Dream of Gerontius."

Mr. Southgate.—May I add one modern instance of the combination of organ with orchestra, that is an organ concerto by Kotzebue.

Mr. West.—There is also a very fine one by Rheinberger.

Dr. Hinton.—It might be interesting to know what is the practice of organists with regard to the use of the doubles in accompanying choral works.

Mr. Statham.—I am sorry I omitted to mention Prout's Concerto. I never heard it, though I did know of its existence. But I must remind you that the subject of my lecture was "The Function of the Organ in accompanying Choral and Orchestral Works," so that I did not give so much attention to Organ Concertos. Of course I quite agree that Mozart's accompaniments were introduced to supply the want of Handel's organ part. As to the reeds, I never suggested playing solo reeds in harmony with the chorus. I only thought that in the Hallelujah Chorus the solo reed might be used to give greater force to the unison passage. I said I did not feel very sure about it. I think myself that the difficulty of combining organ and orchestra depends on the different way in which the sound is produced. There is so much difference between opening a lever to let wind into a pipe and making tone by your own direct muscular action. I rather defend my use of the pedal

in the Hallelujah Chorus; I thought of it as a means of bringing out that subject; but I might remind you that in speaking of the Amen Chorus I said, "No loud reeds till you come to the long holding-note at the end." Mr. Casson, I think, is quite right in thinking that temperament is an absolute necessity. I can quite imagine the feeling of the gentleman who enjoyed playing on an unequally tempered organ; but I should like to know what key he was playing in. (Dr. Hinton: C, I think.) You remember how Bach wanted equal temperament, and Silbermann wanted unequal temperament. Bach used to say, "You tune the organ as you please, and I play in what key I please," and then starting off in A♭, or some such key, he generally drove Silbermann out of the church. With regard to the use of doubles, I have of course always thought that in playing with 8-ft. and 16-ft. diapasons you want more extended harmony than with 8-ft. alone. But I think that in accompanying a chorus the great value of the doubles is most felt, *e.g.*, in "Envy, eldest born of Hell," if you introduce at "Hide thee" full harmony with the doubles you get just the colour required. One speaker seemed to think that I objected to the introduction of the organ there. Not at all; I only objected to its being allowed to drown the voices. With regard to the question between organist and conductor, I certainly think that the conductor is king of the situation; but then I do say that conductors of orchestras do not in many cases know very much about the organ, and I think the best result would sometimes be obtained if the conductor were to take counsel with the organ player. A reference was made in the discussion to the organ part in Sir Hubert Parry's "Blest Pair of Sirens," which I am sorry I omitted mention of; the fact is I got out the score at the British Museum on purpose to look at it, but seeing no stave for the organ on the opening page I put it aside again, unfortunately, without looking to the end. I have only heard the work in execution once, some years ago, and the introduction of the organ at the close had escaped my memory.

May 15, 1906.

Mrs. HENRY NEWMARCH,

In the Chair.

THE STUDY OF THE HISTORY OF MUSIC.

A CONSIDERATION OF SOME OF THE PREVAILING METHODS OF STUDY AND A PLEA FOR THE ADOPTION OF MORE RATIONAL ONES.

By Frederick G. Shinn, Mus.D. Dunelm., F.R.C.O.

When the musical historian of the future comes to review the work directly connected with the Art of Music which has been achieved in this country during the closing years of the nineteenth century and the opening years of the present one, amongst that which will be regarded as the most notable and the most enduring will, I believe, be the work of our musical historians. It is, I think, only necessary to mention two such works as "The Art of Music" and "The Oxford History of Music" to remind you of the valuable contributions which have been made in recent years to this department of musical literature, to say nothing of the innumerable less comprehensive works belonging to the same class, whose authors have focussed their attention upon some limited period or concentrated their powers of research and criticism upon the work of some single composer, or upon the development of the Art in some special department. In addition to this permanent evidence of the interest which is now taken in the history of music and which is revealed by the publication of books upon so many aspects of the subject, evidence, less permanent, but hardly less convincing, is borne of the same fact by the large number of lectures which are given upon different phases of the subject. The lectures given upon matters connected with the history of music far outnumber those given upon any other musical subject, and I think they may even possibly outnumber those given upon every other subject put together.

As a result of all this activity in historical research and in the dissemination of this kind of knowledge to every grade of musically-inclined persons, do we find amongst those who study music with more or less seriousness, and certainly with a considerable degree of perseverance—do we find many who possess accurate and intelligent ideas upon the history of music, based upon some fairly comprehensive general knowledge of the subject? Of the immense number of what I may term average music teachers, what proportion do we find possesses clear ideas as to the manner in which the material and forms of the Art have been built up and developed, or of the influence of certain composers in extending the range of the material, in perfecting certain musical forms, or in revealing in a more definite manner the poetic basis of musical composition? How many know approximately the relative and absolute positions in time of the great composers, and, as growing out of this, the special work which each has achieved in the development of the Art? Or if I go a grade lower in the musical world and ask you to think of those young people, chiefly young ladies, who devote so much of their energy to practising the pianoforte and to passing local examinations, shall I do them an injustice if I say that except for a few hazy general notions and a few uncertain dates not five per cent. possess any knowledge of the subject whatever?

So far as my knowledge and experience extends, the study of musical history is rarely entered upon until some influence, external to the pupil, and, what is of far greater importance, external to the teacher also, compels the pupil to enter upon its study. That external influence I need hardly say is almost always an examination. When, however, the historical ice has been broken and the pupil has been compelled to dip into the subject to some extent, do we find that he, of his own free will, continues his study of the subject? Do we find that after the examination is over and the external stimulus removed, he generally returns to the study with renewed interest and enthusiasm and, freed from the limitations of the syllabus, of specially set books or periods and of specially selected composers, sets himself in a systematic manner to acquire a real and comprehensive knowledge of the history of his Art?

Although a certain proportion of musicians, from the love of the subject, do continue their historical studies long after they have left examination rooms and convocations behind, yet by the large majority I believe this subject is rarely studied in any systematic manner after the object which originally compelled its study has been achieved; and even when examination work has directed its study to certain special periods, only a small number of their own free will

seem anxious to fill up the gaps which have been left, and to obtain a complete and comprehensive view of the whole subject.

In connection with this matter I cannot doubt that a question which has often occurred to me must also have occurred to many of you—namely, How is it that a subject which is so intensely interesting in itself, and in many ways so intimately connected with the daily work of both the student and the teacher, makes so small an appeal to the vast majority of such, or at least makes insufficient appeal to induce them to devote any reasonable amount of time to its systematic study?

I do not assume for one moment that historical studies are equally attractive to every musical person, nor do I deny that there may be a large number who, while possessing a taste for such, are unable to devote much time to their pursuit; but when everything that is possible has been said, both to excuse and also to account for the general ignorance of the subject, and the indifference to its systematic study which prevails amongst the majority of those who either entirely or partially devote themselves to the study of music, yet there still remains much which is certainly not creditable to us in these days when we are not slow to boast about the excellence of our musical education or the virtues of our musical examinations.

If I have put my finger upon a weak spot in the education of the musical student, let us next consider some of the circumstances to which it is due. My own experience has proved to me that in the large majority of instances, not merely advanced pupils with a fairly wide knowledge of music, but young girls who have studied the pianoforte only up to the degree of difficulty represented by the school examination of the Associated Board, can generally be led to take an interest in the subject, provided both the matter itself, as well as the manner of presenting it, be carefully adapted to their special musical knowledge and its limitations. I believe that it is the *manner* in which this subject is so often brought before students rather than the *matter* itself which has repelled them, and created in them a feeling of distaste for the subject which in many cases is never overcome. In other words, I believe the unsatisfactory state of the study is due chiefly to two causes —*first*, to the loose, unmethodical and irrational manner in which the subject is generally studied; and, *secondly*, partly as the cause of this, and partly as a result of this, to the superficial way in which the subject is treated in examinations.

That so many find the subject an unattractive one, that they only study it when they are compelled to do so, and that they

relinquish its study at the earliest possible moment, is, I believe, principally due to the fact that they largely invert the order in which the subject-matter should be studied. They enter upon its study at those periods in which not merely the music is absolutely unknown to them, but even if it were known they could neither understand its special idiom nor enter into its spirit: music belonging to periods in which they can feel a musical interest (if they ever can) only after they have read and studied much that has happened in later times, and by the aid of which knowledge they can gradually trace the course of the development of music, at least to some extent, in a *backward* direction. The musical student when entering upon the study of musical history almost invariably starts at Chapter I., and Chapter I., as we all know, generally supplies him with much information regarding the mysteries of the early notation, of the nature and names of the different modes, of diaphony and organum, of Ambrose and Gregory, of Guido of Arezzo, and Franco of Cologne, all matters of interest to one who can recall and mentally trace the different stages in musical development which bridge the gap between Gregory and Beethoven, or even Mozart, but matters to which the mind of the average pianoforte or violin student supplies absolutely no response, because of the distance which separates the music with which he is familiar from the music of such times. He may read for pages without coming across any fact which seems related to, or to throw light upon, his daily work. The music about which he is reading in material, in form, and in spirit, is too far removed from the music with which he is personally acquainted for his imagination to bridge the gap. The period to which it belongs is too remote and its conditions too unfamiliar to create in him any sympathetic response, and he reads his musical history as bare, dead facts, which stand isolated and apart from his own personal knowledge and experience of music, and with which they seem to have no apparent connection or relation.

How often do we not find the history student succumb to the temptation of skipping over many of the earlier chapters until he reaches those composers with whose music he is familiar, and in any discussion of the form and materials of which he is able, at least in some tentative manner, to follow. Later on he may possibly return to that part of the book which deals with music of an earlier period, but we shall rarely find he becomes enthusiastic over the study of the history of music of periods with the music of which he is ignorant. Take away the influence of examinations and the student of musical history naturally gravitates towards the study of those composers and those periods with the music of which he has personal acquaintance, and he as naturally

avoids the study of those composers and those periods the music of which is an unopened book to him. This is the way his instinct leads him when he first enters upon the study, and this supplies us with the key, and, I believe, the only key, by which the study of the history of music may be made not a memorization of names and dates, not a cramming of the memory with unorganized facts and secondhand opinions, not even merely an interesting and attractive subject for reading, but a real and living instrument of musical education.

We have, I believe, in this fact discovered the great fundamental principle of guidance which must underlie all genuine historical study; the touchstone by which the efficacy of any method must first of all be proved. If the study of musical history is to possess real educational value, it must be a superstructure reared upon a foundation of knowledge of music representative of all the different periods, schools and composers to which such historical matter relates. If sufficient of this knowledge of music is not gained previously to the historical knowledge, a study of the music referred to, or at least of representative works illustrating the essential features in the development of the musical material and musical forms, must be made side by side with the purely historical subject-matter.

In the history of any Art the facts upon which that history must be based are the artistic products themselves. In the Art of Music these are musical compositions in the various forms, and it seems almost insulting to your musical intelligence that I should think it necessary to allude to the fact that any description of the historical development of musical material, of musical forms, and methods of musical expression cannot be intelligently understood unless one is familiar with representative examples of such, illustrating the different periods; yet it is because this most obvious fact, this fundamental condition of success, is absolutely ignored by some of those who set examination papers that so much study of history books becomes purely wasted effort. That in connection with public examinations of high repute periods are set the music of which to the ordinary student is absolutely unattainable for study; and that musical material and forms are expected to be discussed and their development traced when the student has probably never had the opportunity of studying, or even seeing, a single example of such, and of all such facts, the examiner must be perfectly well aware.

In order that you may understand the kind of question to which I refer, I will give you a few examples selected from recent examination papers, and set in connection with an examination in which a large number of the candidates are

school boys and girls, and whose knowledge of music in the majority of cases would be limited to an acquaintance with some pianoforte or violin music and a few of the best known oratorios :—

(*a*) Give a brief history of the early Belgian school of composers.
(*b*) Discuss Handel's borrowings from the music of other composers.
(*c*) What is Weber's position in the history of Opera ?
(*d*) What was the influence on Musical Art of the work of Guido Aretino ?
(*e*) Compare the music of Rossini, Donizetti and Bellini, and name their chief works.
(*f*) Compare briefly the principles which guided Mozart, Beethoven and Weber in writing Operas.

These are questions which have been set to young candidates, the large majority of whom will probably *never* see any specimen of early Belgian music, whose knowledge of Handel is probably limited to a slight acquaintance with "The Messiah," and who are about as qualified to compare the music of Rossini, Donizetti and Bellini, or the principles underlying the construction of the Operas of Mozart, Beethoven and Weber, as they are to compare Hindustani and Persian.

In some of the papers set, one would almost imagine that the examiner had carefully framed his questions so as to avoid any reference to a composer with whose music the candidate would be likely to have some personal knowledge. The following complete paper, which is by no means an isolated example, seems designed with this end in view :—

1. What do you know about Goudimel, Marenzio, Carissimi, Corelli, C. P. E. Bach ?
2. Sketch the history of Opera in France.
3. Mention the principal features in the history of English Music between 1650-1700.
4. Describe the work and influence of Monteverde.
5. Sketch the condition of Musical Culture in Europe in the latter half of the 16th century.
6. Describe the condition of ecclesiastical music before the time of the Council of Trent and the reforms which were then instituted.

In what direction will the knowledge of music possessed by the school girl of sixteen or seventeen be of value in answering the above questions ?

Will any of my hearers who have knowledge of the kind of questions set in this subject in the majority of examinations care to assert that I have overstated my case ? If not, then

can one be surprised at the little enthusiasm this study creates amongst such a large number of musical students, or that so few make any effort, not to say sacrifice, to pursue its study when, examinations being vanquished, it ceases to possess for them, in the way they have been taught to study it, either external value or intrinsic interest.

It is with the hope of arousing your interest, not in the study of musical history itself—as I do not doubt that every member of the Musical Association already possesses that—but rather in a consideration of the best methods of bringing its study before different classes of pupils, and of arousing their interest in the subject, that I have brought this subject before you to-day, so that we may have an opportunity of discussing how such pupils may be led, not only in their young student days, but also throughout their life, as opportunity permits, to pursue its systematic study upon some intelligent and common-sense plan.

Before we can consider the best methods of teaching any special subject, we must arrive at some common ideas as to the nature and matter of the subject and also as to the purposes for which it is studied.

First of all then, What do we mean when we speak of the history of music? I suppose to the mind of the ordinary musical person the term "history of music" suggests all kinds of information referring to the Art of Music in former times. Such information would include particulars of the lives and work of the great composers, of the different musical forms which have been employed in different periods and the historical development of such forms, of the nature of the various musical instruments and the changes they have undergone from time to time.

Although these as well as other related matters do, to some extent, form part of the history of music, yet a large number of people cherish the idea that those matters directly connected with the lives of the leading composers make up the greatest portion of the subject. Because the history of the Art of Music—and also the history of any other Art—must be indissolubly bound up with the names of its greatest representatives many writers upon this subject have fallen into error, and have not properly differentiated information which belongs to the biography of the artist from that which appertains to the development of his Art. This is, perhaps, one of the most treacherous pitfalls in the study of the subject. The *biography of a composer* naturally centres around his life and work, but *the history of music* is primarily concerned with the nature and development of the material of music and of musical forms, and the employment of these for the expression of every form of emotion. A comprehensive "history of music" will inevitably contain

some amount of biographical material referring to the greatest representatives of the Art, but all such material will be selected from the point of view determined by a composer's influence upon the evolution of the Art, and not from the point of view determined by his life and personality. I do not think it can be too often or too emphatically stated that it is the study of music itself and the changes it has undergone in reaching its present condition, that is the chief and fundamental matter of study.

Perhaps next in importance to a knowledge of music itself is that knowledge which will enable us to arrange such music in chronological order, that is to understand the relative order of production of representative musical works, and as arising out of this the relative order of those essential facts in the development of the art, embodied in such works. This implies that we can trace in rough outline those successive steps which led from the modal system to the establishment of our modern key system, from the genesis of modern music to the culmination of the polyphonic period as represented by Bach, from polyphonic form to harmonic form as represented by Haydn, Mozart and Beethoven, and thence to the modern developments both in form and material as illustrated in the works of Wagner, Brahms and Tschaikovsky.

As naturally arising out of our knowledge of music and our power to arrange it in some approximate chronological order, we begin instinctively to compare the material, the forms and the musical idioms employed in and representing different periods, and from such comparison we begin to trace the nature and direction of artistic development, to observe the nature of those tendencies which have led to maturer forms and higher developments, and which have ultimately made for progress, as well as those other tendencies which have ultimately led to decadence. It is at this stage that we recognize, perhaps for the first time, the special function of this branch of study, namely, as the particular instrument for developing the musical judgment.

In general education the study of history is that study which is employed for developing and training a man's judgment. The study of the history of music has a corresponding function to perform in the training of the musician. The musician studies the history of his Art so that his mind, being stored with a knowledge of the past and the lessons which it teaches, shall be capable of forming sound judgments upon the artistic products and the artistic tendencies of the present. This is the chief object of all historical study, that we may, by a study of the problems of the past and the solutions which each particular age supplied, be more qualified to grapple with the problems of our own times. In artistic

matters this would imply the power to discriminate between artistic products which ring true and those of baser metal, between those tendencies which make for progress and those which lead to decadence, and to give our influence and support to the former and our strenuous opposition to the latter.

I need hardly say that in bringing the subject of musical history before young people, one does not think of it as a means of encouraging them to give their opinions upon the latest musical novelty. In the exercising of the judgment we have reached the summit of the building and the goal towards which all our historical studies have tended. How such a building may be gradually erected upon some intelligent plan I shall now endeavour to show you.

Before we can profitably introduce the study of the history of music to a student, it is obvious that a reasonable knowledge of music must be already possessed; but beyond this, provided we judiciously select our material, the subject can be made interesting to quite young and very moderately advanced students, to whom I have sometimes found its study act as an incentive to extend their knowledge of music in directions which their ordinary practical studies would not necessarily lead them. This "minimum" knowledge of music, however, should as far as possible include works representing most of the greatest composers, for it is around the student's knowledge of music that from the very outset we weave his historical knowledge; and in the first steps it should be our endeavour to give a correct relative prominence to those composers who are universally regarded as the greatest. If the first skeleton ideas—the foundation stones in the mind of the pupil—are arranged in their approximate positions of relative importance, it will greatly assist him in securing a correct grasp of details, to be filled in later on.

In these early stages it is a matter worthy of the teacher's consideration as to the extent to which the pupil's interest in the study of music of certain composers may be increased and developed, or perhaps, in some cases, excited, by bringing before him a general knowledge of their life and work, especially when the circumstances of such are at all exceptional and are likely to appeal to the pupil's sympathy. Most of us can remember how the interest of the reading lesson at school has often been greatly increased by the biographical materials of which it was sometimes composed. Such biographical reading lessons are frequently employed to lead up to the study of history by bringing before the mind of the pupil prominent historical figures, and by arousing his interest in them first as personalities, and then in their country and the age in which they lived, and eventually in the movements with which they were associated. By this

means landmarks are created in the mind of the pupil, around which deeper historical knowledge is afterwards gathered. So in the early study of musical history, especially in connection with young pupils, we shall generally find that the best method is in the first instance to arouse the interest of the pupil in the subject by means of short biographies, if possible in narrative form, of the greatest of those composers with some of whose works they are familiar.

The mind of the young pupil is rarely capable of forming judgments upon the musical material, the musical forms, or the methods of musical expression belonging to different periods, or even in realising wherein the essential differences in such lie; but he can, and he will, take an interest in the personalities of those with whose works he is familiar. He can be taught to think of them in correct chronological order, and as leading up to one another, and representing in some general way the kind of music which belonged to different periods, and which therefore represented different stages in the development of the Art. Such matters, if judiciously introduced, frequently lead to an increased interest in the study of music and a desire on the part of the pupil to fill up gaps in his general musical knowledge by a study of other forms of Art, and may also arouse that spark of enthusiasm in the study of musical history which leads in later years to a more thorough and comprehensive study of the subject. I may add parenthetically that for this purpose I always use Sir Hubert Parry's "Studies of the Great Composers," and although it covers more ground than I have indicated for young pupils, I do not know a more suitable book.

In connection with this, the first stage of the study, I use a very simple chronological chart (Chart I). This chart in its original form consists of a page of foolscap paper divided into three main columns. Each column represents 100 years, and the three columns represent the three latest centuries, beginning with the years 1600, 1700 and 1800 respectively. Such a chart practically covers the period of modern music, and any great composer whose works a pianoforte student is likely to study could be placed in such a chart in his correct chronological position. The division of this sheet into four equal parts by means of thin dotted lines drawn across indicates the four quarters of each century. The pupil should fill in for himself the names of the representative composers (with some of whose works he is familiar) at the positions upon the chart of the years of their birth and death. I do not wish to suggest that there is anything original in this chart, or in either of the other two charts to which I shall refer later on. General history is, I believe, invariably studied by the aid of time charts, and those which you have

Court Ayres 55		
Lock, Little Consort 56		
Sympson, Div. Violinist .. 59		Scarlatti, A., *b.* .. 59
Char		
Courtly and Masquing Ayres 62		
	Humfrey, Church Music ..	
		Froberger *d.* 67
		Cesti *d.* 69
Public Concerts estabd. in London 72		Schütz, H., *d.* .. 72
	Violins introd. into Church 74	Carissimi *d.* 74
75	.....	.....
		Cavalli *d.* 76
	Wise, Church Music	Cambert *d.* 77
	Blow, Church Music	
	Purcell, Church Music ..	
Purcell, Sonatas, 3 parts .. 83		Scarlatti, D. Rameau *b.* .. 83
Jam		Handel Bach *b.* 85
		Lulli *d.* 87
Will Purcell, Musick's Handmaid 89		
Purcell, Lessons 96		
Purcell, Ayres 97		
Blow, Lessons 98		

1906.)

THE ST

CHART I.—PRELIMINA

1600.		1700.		
BORN.	DIED.	BORN.	DIED.	RKS.
				.. 01

Sovereign.	Political & Social Events.	Literature, Fine Art, &c.
Elizabeth		
		"Hamlet" 02
James I. 03		
	Hampton Court Conference 04	"Othello" 04
	Gunpowder Plot 05	
		"Macbeth" 06
		Milton *b.* 08
		"The Bible," Auth. versn. 11
		Shakespeare *d.* 16
	"Mayflower" sailed 20	"Novum Organum" 20
25 Charles I. 25	.....	.....
		Bacon *d.* 26
		Wren, Dryden *b.* 31
		"L'Allegro", Locke *b.* 32
	Laud, Archbishop 33	
		"Comus" 34
	Hampden's dispute, Puritan martyrs 37	"Lycidas", Ben Jonson *d.* 37
	Long Parliament 40	
	Civil War begins 42	Isaac Newton *b.* 42
	Assembly of Divines 43	
		Suppression of Plays 46
		Grinling Gibbons *b.* 48
Commonwealth .. 49	Charles executed 49	
50	.....	.....
		Inigo Jones *d.* 51

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before you are merely specimens of such, specially framed for the study of musical history and which I myself have found of distinct value both in teaching others as well as in my own studies. The chart immediately before you (No. 1) is obviously for beginners. The youngest student can make such a chart, and understand it when he has made it, and the period shown covers the lifetime of every composer about whom he is likely to read in these early stages. The benefit to be derived from the construction and use of this chart by the pupil is that it materially helps him to acquire accurate ideas upon two important chronological matters. It brings before him in a kind of pictorial way—(1) the *relative positions* of the various composers; and (2) their *absolute dates*, approximately, by their position upon the chart. Both of these matters can be far more easily and more securely memorised by this means than by the usual way of learning them from a book.

One benefit which musical students derive from the study of the history of music is that it gives them some idea of how little they know of music, even of the works of those composers with many of whose pianoforte compositions they may be familiar. The study of the lives of, say, six or eight of the greatest composers, including such names as Bach, Handel, Haydn, Mozart, Beethoven, Schumann and Mendelssohn, will introduce to them by name quite a number of musical forms, of which not only young students, but many besides, whose musical knowledge and experience has been limited chiefly to one branch of music (*e.g.*, pianoforte or violin music), will be quite ignorant. While many will probably have heard some of the most popular oratorios, and a much smaller number some of the more familiar operas, only a few will possess any knowledge of the essential features of such musical forms as the Mass, the Overture, the Symphony, the Concerto, and many of the forms of chamber-music. And even in connection with such musical forms with which they may be familiar, at least by name, such as the Suite—and the Sonata—the Sonata-form and the Rondo-form, few will have made any study of their special characteristics so as to be able to trace the influence of the different composers in the development of such forms.

In my experience some of the first inquiries which the study of musical history provokes are as to the nature of the musical forms which a student here reads about for the first time, but of which as musical compositions he is entirely ignorant. Such inquiries indicate in no uncertain manner the directions in which we must now proceed if we would encourage the study of this subject upon intelligent lines.

Some clear ideas should now be acquired upon "musical form" generally, and also upon the nature and characteristic

features of the chief representative forms, as well as sufficient knowledge of harmony and modulation to make such knowledge intelligible, and to enable the student to recognise the difference in the nature of the musical material of compositions by Bach, Haydn, Mozart, Beethoven, Schumann and Brahms.

As a description of the various musical forms is supplied to the student, one would naturally mention the names (with dates) of those composers who have employed such to any great extent, and if, when forming our first chart, we have been careful to secure a representative list of the greatest composers, we shall frequently find that whichever musical form we are considering, some of the greatest representatives will be included in this first list, at least so far as modern music is concerned.

Amongst the most important names which will not appear in the original list will be those chiefly associated with only one form of art—as for instance Gluck, Wagner and Verdi, whose works are almost entirely operas. In connection with the study of each special department of musical art—such as Opera, Oratorio, Instrumental music, or its subdivision of Clavier and Pianoforte music—a separate chronological chart should be constructed, and should be designed so as to include the titles and dates of production of the most important works in these classes, as thereby the value of such a chart is greatly increased. (*See* Chart II.)

Although in the study of these different representative musical forms and in the construction of the corresponding charts the average student will hardly be familiar with many works in any one form, yet he will probably be familiar with isolated examples of a large number of musical forms: for instance, a few oratorios, some chamber and orchestral music, and perhaps one or two operas, and it is desirable that he should, as soon as possible, be able chronologically to fix the position of such works relatively to that of other music with which he is familiar. In other words, that he should now be able chronologically to arrange *all* his musical knowledge.

At this stage of the study it may be well to rapidly review the ground which our imaginary student has covered :—

(1) He has acquired clear ideas of the chronological position of every important composer (with some of whose works he is familiar), both absolutely in time and also relatively to other composers;

(2) He has acquired some general knowledge of musical form and of the special nature and characteristics of the chief musical forms, and also the names and approximate dates of the greatest composers who have employed such forms;

And (3) He has begun to build up in his mind a general historic outline (necessarily very incomplete) which indicates both the relative and absolute chronological positions of some of the great landmarks in the progress of modern music. He begins to realize more clearly than he has ever done before that his branch of Musical Art is but one amongst many other branches, and by no means one of the greatest, and although his musical knowledge is small and incomplete he has learnt how to systematise it from the historical, or at least chronological standpoint, and it is gradually assuming the character of "organized" knowledge, which alone can possess any real value in the study of the history of music.

Up to this point we have made the basis of our student's historical studies the music with which he is already familiar, and with which he has become familiar in connection with his ordinary musical studies and experience. Hitherto we have been, as it were, trading upon his musical capital—that is, upon his already acquired knowledge of music, which has accumulated in a variety of ways and from many sources, but with no special idea of illustrating the progress of the Art of music or the growth and development of any special musical form. We have also seen how this knowledge may be organized with a view to assisting him in the study of the history of music. It is obvious that if he is still to base his studies in musical history upon a knowledge of music, he must now enter upon a study of music selected with *this special end* in view. That is, he must proceed to fill up the gaps in his present knowledge of music so that he can trace in a fairly complete manner either the growth and development of the Art generally, or at least of some of the most important forms.

Some of the gaps which have thus to be filled up may not take him far from the beaten track of a liberal scheme of practical study, but on the other hand there are many works that will have to be studied, which, because of the progress of the Art, have lost their purely musical interest and value and have ceased to hold any recognized position in a scheme of practical study.

It is in deciding the course which he should now adopt that not only may there arise legitimate differences of opinion amongst those who teach this subject, but quite apart from such differences the special circumstances of the student and the advantages which he may, or may *not*, possess for studying music of all kinds and of all periods must partly influence us in coming to a decision.

Viewed generally there seem to be two main directions, either of which it is possible to take :—

First.—He may proceed to study the development of the Art generally, starting from its early beginnings and proceeding step by step chronologically until the present time is reached, and taking into consideration all of the forms in which it appears.

Second.—He may select some important department of Musical Art, as, for instance, instrumental music, associated chiefly with, say, clavier and pianoforte music, and make a detailed and comprehensive historical study of this department.

Each of these courses possesses certain advantages as well as corresponding disadvantages. To study musical history as a whole is the method of the text-books, and also the one which must be adopted when preparing for nearly every examination. Such a method implies bringing before the mind some kind of a picture, which at least aims at being complete, of the general progress of music; but, on the other hand, it is not possible for the ordinary student to pursue his historical studies in such a comprehensive manner upon the lines I have previously indicated because of the difficulty, or I think I may say the impossibility, of obtaining sufficient music for study. In order to be able to study compositions illustrating the development of the different forms of Art which have flourished since about 1600—that is, the period covered since the modal system began to crumble away before the first tentative inroads of modern tonality—requires a musical library of resources far beyond that which the large majority of musical students have at their disposal, even when they study at some music school or college, while to study the history of music without also being able to study musical illustrations representing the various stages of development of the different forms can have no influence whatever upon the musical judgment of the student.

With regard to the *second* method suggested, of concentrating the attention chiefly on one department, the amount of music to be studied in connection with a single department of the Art is by no means small, but it is incomparably less in bulk, and in such a department as that of the clavier or the pianoforte is, on the whole, far more accessible for study than the scores of early operas and oratorios.

The student by directing his attention towards the historical development of some of the chief musical forms is entering upon genuine historical study in its highest sense. It is by selecting compositions in some special form and of various periods, and by a critical study of their form, their

material, and its treatment, and by endeavouring to appraise their value as contributing to the progress and development of this special form of Art, that the musical judgment is trained and developed, especially when we have before us the carefully considered opinions of a Parry, a Hadow, or a Fuller Maitland, and are able to study such works with the help of their reasoned analyses and in the light of their wide learning and research.

On the other hand, the getting-up of some text-book upon musical history, the study of the writer's opinion upon music of which both the nature of the material and form are absolutely unknown to the student, the learning of the writer's opinion of the influence which this music had upon other music, of which, again, he is equally ignorant, and so on *ad infinitum*, cannot possibly possess any real educational value or in any respect develop a man's musical judgment. At the best it may give him some information which an examiner thinks he ought to possess, and which he therefore believes to be valuable; at the worst it makes him a musical prig.

In selecting some special department for historical study it is but natural that in the first instance one would choose that with which one is already most familiar—for instance, the pianoforte student would choose clavier and pianoforte music; the violin student, music for string instruments alone, and also in combination with the pianoforte. By so doing there would be fewer gaps to fill up, and the student would also understand and be able to trace the development of the special kind of technique employed in connection with such instrument. As a part of such study there would naturally be references to the nature and peculiarities of the special musical instrument or instruments concerned, and the development of such at different periods. It is obvious that the characteristics of any special department can only be intelligently understood by one who has made a study, not only of that form of Art but of the particular means of expression employed in connection with it. Thus, to trace the growth and development of the symphony implies a knowledge of the nature and development of the instruments which at different periods have been employed in combination, of the gradual enlargement and extension of such combinations, and of the eventual selection of certain instruments to form the basis of the modern orchestra, also a knowledge of the growth of a sense of orchestral colour, and of the employment of various combinations of instruments to produce varieties of such colour. Or if we take Opera or Oratorio, in addition to a study of the development of the orchestra employed for accompaniments and also in separate movements, we must also study the development

of vocal music both in solo movements, in concerted vocal music, and also in chorus, as well as the combination of both vocal and orchestral forces to suit the requirements of every form of dramatic situation which may arise.

It is perfectly clear that to study the history of the symphony, the opera, or the oratorio, if such study is to have any influence in the direction of widening our sympathies or maturing our judgment, is by no means a simple matter. Yet how many school-girls enter upon such study simply that they may thereby make up the required number of subjects for some public examination, and because they find that Brown on "The History of Modern Music" is shorter than Jones on "Botany," and less abstruse than Robinson on "Political Economy."

I need hardly draw your attention to the fact that the study of musical history in its most complete and comprehensive manner I have yet to deal with. I started by showing you how the beginnings of the study are best approached through the paths of biography and chronology directly connected with music with which one is familiar. How this naturally led up to a desire to know about the nature of the chief musical forms, and from thence to a study of the historical development of such forms in departments with which we are most familiar seemed a natural step. It now remains for me to bring before you some rough ideas as to the suitable methods of study in connection with what I believe to be the highest conception of musical history.

If we admit that music is the expression of a man's deepest emotion, of his innermost nature or self, we must also admit that every circumstance and every condition which is sufficiently strong enough to leave some kind of impress either upon his spiritual or emotional nature or upon his intellectual nature will be reflected in his artistic work. It is true that some creative artists are creatures of their environment to a far larger extent than others. That is to say, some artistic products reflect more strongly the character of their age and the nationality and the circumstances of the life of the composer than other works whose composers possessed a greater and more universal genius and a stronger individuality, but no man is altogether free from this kind of influence. It may influence the nature of his utterance and his manner of expressing what is within him, or it may largely determine the directions which his work shall take by supplying favourable opportunities for work in certain definite directions and upon certain lines, and withholding opportunities and encouragement for work in certain other directions.

From this it is but a step farther to look for the reflection of every great movement—social, political, religious and

intellectual—which has taken place since music has held a prominent place in our civilized life in the music of the corresponding period. That we shall not look in vain is proved by reference to some of the great landmarks of the world's history. Those two great uprisings of the human mind which are known as the Reformation and the Renaissance led to the overthrow of the Modal system and to the gradual development of modern scales and modern harmony—in short, of everything which we understand as modern music. The rise of democracy and of the development of the idea of political freedom, as illustrated by the French Revolution, had its musical counterpart in the music of Beethoven and the passing away of the style of Haydn and Mozart. The rise of romantic literature and poetry made possible those wonderful songs of Schubert and Schumann, and prepared the way for the operas of Weber and Wagner, and was the forerunner of everything which belongs to what is known as the Romantic school of music. The modern tendency amongst European peoples to assert their own individuality and to struggle for political independence and freedom is but another aspect of that innate power which makes their creative work reflect so intensely their national life, and which is illustrated in the music of such essentially national composers as Grieg, Dvořák Tschaikowsky, and others of less commanding genius. But it is unnecessary to emphasise this point further. Every student of the history of any form of Fine Art admits the force of such influences, and they are certainly as potent in music as in any other Art, even if they are not more so. Admitting this to be the case, we can therefore only understand in an intelligent manner many of the facts in the history of the development of music if we possess a general knowledge of the history—social, political, religious and intellectual—of such times. The progress of any Art must of course depend primarily upon the appearance of individuals possessed of highly gifted artistic natures; but given these individuals, the nature and direction of the development of the Art must be greatly influenced by the environment of the artist.

Viewed in this sense, musical history is a branch of general history. It can only be studied intelligently and fully understood by frequent reference to such non-musical history. By confining our studies to music itself, it is true we shall see that at certain periods certain modes of expression and certain forms were discarded and others of a different nature, sometimes less matured than those they superseded, were adopted; some forms of Art fell into the background and languished, while others became exceptionally prominent and developed in a correspondingly rapid degree, but the

reason of such changes taking place at those special times can frequently only be fully explained by reference to history which is essentially non-musical.

To study in the most comprehensive manner cause and effect, tendency and result, in direct connection with the development of the material, forms, and modes of expression employed in music is the highest aspect of the study of music, but it is obviously a study the boundary lines of which are very wide apart. It embraces, first of all, the study of music of all periods and in all forms, but it also embraces a sufficiently wide study of general history to supply a key to the special character of any age in which music, as we now understand it, was cultivated; that is, in connection with any one country, we must consider the influence of the political, social and religious conditions and of the influence of literature and the other Arts, for as John Hullah has so aptly said: "The fine Arts, in their greatest force and in their highest perfection, are but the expression of the condition of the world in which they are practised."

To study the history of music from its early beginnings until its present maturity, upon the lines I have indicated, is not possible to many. Under the most favourable circumstances it is obvious that it must be a study extending over several, probably many, years, for it involves a large amount of reading not directly connected with music. But although the study of such a complete view of musical history is only possible to the leisured musician, it is possible for the ordinary student with limited reading time, but who feels a keen interest in the subject, to select special periods and epochs for this detailed study, and I do not hesitate to say that the time thus spent will amply repay him, both on account of the grasp he will obtain of the purely musical aspect of the study and also of the breadth of view he will acquire with reference to historical study generally.

As such studies are generally pursued at irregular intervals of time, in order to assist the memory and constantly to keep before the mind the leading influences which may possibly affect the course of musical developments, I, personally, employ a chart which I gradually build up as opportunities present themselves, to read up related historical matter, and upon which chart eventually appear the chief events classified under their own special heading. (*See* Chart III.) Such a chart I consider is necessary, in order that whenever we have time to renew our studies we may take in at a glance the ground we have already traversed and its chief landmarks, and thus take up the thread where we last broke it off. Also by the aid of such a chart, which appeals directly to the eye and therefore to the strongest form of memory, it is far easier to retain the leading events of history and their approximate

position both absolutely in time, and also relatively to one another, than by merely reading about them in a book.

At last I am nearing the end of a Paper which, despite its length, I trust has not proved altogether uninteresting to some of those present. In it I have endeavoured to expose some of the fallacies which surround the study of the history of music, and which also enter largely into examinations upon this subject. I have tried to prove to you that unless historical knowledge is accompanied by, or, in other words, fertilized by, a knowledge of the music belonging to the corresponding periods and in the different musical forms, such historical knowledge can possess no *musical* value. I have also brought before you evidence to show that as some examinations are at present passed, such knowledge of music is practically out of the reach of the student because of the remote periods and the special departments of the Art which are dealt with, and therefore so far as aiding musical education such examinations are worthless. And I have also made various suggestions as to the study of the subject, so that this may proceed upon some intelligible plan, and thereby fulfil its proper function of widening the musical sympathies and of training the musical judgment.

In metaphorical language, I have drawn your attention to the disease; I have given you my diagnosis and also my prescription. The question then arises, What is the next step, and with whom does it lie? There is only one answer to this question, and that is any complete reform in the directions I have indicated must rest very largely with those who set examination papers upon this subject. In few subjects of study is the influence of the examiner so powerful as in that of the history of music, because, as I said previously, it is rarely studied in any serious and systematic manner at all unless required for an examination.

In connection with this I make a distinct reservation with regard to the students of the Royal College of Music, where the regular courses of history lectures which for many years have been given by Sir Hubert Parry form quite a special feature of the music course there. Although there are occasional lectures on the history of music given at the Royal Academy of Music, the Guildhall School of Music, and Trinity College, I do not think that at any of these educational institutions there are continuous courses covering the whole development of the Art like those given at the Royal College of Music, neither do I think the study of the subject at these latter institutions is made in any degree compulsory. Although much may be done by the influence of private teachers, and I hope as one result of this Paper more may be done in the future than has been done in the past, yet it is chiefly towards the examiner we must look for

help in this matter. The question which we have to face is this, In what directions should examinations in the history of music be modified so that the knowledge they test may be of real musical value to the student? I cannot now do more than offer one suggestion upon this very debatable subject. It is a very simple one, but I think it is a practical one. It is this, that in connection with every such examination which is at all of a comprehensive nature the syllabus should contain a list of musical compositions representing the different periods and different musical forms upon which questions will be set; and it should also contain information as to the publication of such or where they may be seen, while questions referring to definite facts about such works should form an essential part of such examination. In connection with those composers with whom such a course of procedure is unnecessary—as, for instance, Beethoven or Mendelssohn—the examinee should be required to give the titles of those works of which he has direct personal knowledge and upon which knowledge his answer is based. Such a method would doubtless limit the period upon which questions might be asked of the young student, but it would ensure that the pupil had at least some acquaintance with the music of the period and of the composers about which he was writing.

To train and to develop the judgment of the musician, the power which guides him at every step of his professional work, which if rightly directed may make him an influence for the ennobling of his Art, or if wrongly directed may cause him to debase it, is surely no unimportant matter at the present time, when the claims of composers are frequently advertised and advocated as far beyond their real merits, as their compositions are sometimes orchestrated out of all proportion to the genuine musical ideas from which they are evolved. To train the mind of the musician to grapple with and to come to a right decision upon problems of this kind is the special province of historical study, and it cannot be unimportant to us whether this branch of study be pursued in a way which leads to some valuable result, or upon a method which is almost, if not entirely, barren of musical result, and if anything which I have said, or which will be said in the discussion which will follow will induce both teachers and examiners to study this important subject for themselves, to bring to the test of common-sense the present methods of study and the prevailing methods of examining, and to use their influence to make the study of musical history a more efficient instrument in the hands of the musical educationists, this Paper will not have been read in vain.

DISCUSSION.

Mrs. Rosa Newmarch.—I am sure we have listened with great interest to this energetic and able plea for the more rational study of musical history. It seems to me that we may deduce one or two immediate conclusions from Dr. Shinn's Paper. First, that one hopeful sign is the improvement in the quantity and quality of historical material; although, on the other hand, we still adhere to very irrational methods of using it. Secondly, that as regards musical biography—the side of musical history to which personally I have devoted most attention—it appears that our writers separate too strictly the biographical element from the analysis of a composer's creative work. Our best musical writers have hitherto rather despised biography, which, after all, forms the best introduction to the study of musical history. Consequently biography has often fallen into the hands of inferior and uncritical writers; whereas our books dealing with musical history have erred on the side of erudition and disregard for the personal element. I was very glad to learn that there were regular courses of lectures on this subject at the Royal College of Music, for I was under the impression that there were no chairs of Musical History or Æsthetics in any of our large teaching institutions. One naturally compared this with what is done for the student at foreign conservatories. Take that of St. Petersburg, for instance, where the lectures of Professor Sacchetti, published periodically, every two or three years, form a most valuable basis for the study of Musical History and Æsthetics. However, I am sure there are many who have something to say on a subject which lends itself so admirably to discussion and elucidation.

Mr. J. Percy Baker.—I think Dr. Shinn's Paper is a very interesting one, though possibly some of the suggestions he has made would have to be modified according to circumstances. His ideas undoubtedly point the right way. Those examination papers he read are positively wicked. They are eminently calculated to kill whatever inclination a pupil may have for musical history—I mean a pupil of the class for whom the paper was intended. It is like carefully boiling your egg before placing it in the incubator. I find personally that it is very difficult to interest young people at all in musical history, even when the subject is approached in the most tentative and least technical manner. Probably the tendency of school children generally is not to take much interest in their studies; they have too much of them! I have myself delivered lectures, designedly of a popular type, at various schools of music on the subject of Musical History, and I found that while the students at those places

were for the most part apathetic and indifferent, the parents, on the other hand, were really much more interested. They seemed quite surprised and delighted to find that such abstractions as Bach and Handel were men of like passions with themselves. The majority of composers are mere names to the great body of musical amateurs, and it is most desirable that we should persuade people that they were living persons who put forth living music. In the course of my professional duties I come largely in contact with young people, and I find they are, as a rule, lamentably ignorant of everything connected with history—not merely the history of music, but the history of their own native country. They know a few dates and that is all. Dr. Shinn's charts are likely to be very serviceable to a student, especially to a serious-minded student. Years ago my own taste for musical history was first aroused by the appearance of Naumann's History of Music in its English dress. It came out in parts, and I devoured each part as it appeared. I waded through the account of the Hindu and Chinese music and got rather stuck over that of the Greeks. But when I came to the Netherland School I was really in a state of mind like Paul Dombey's when they tried to put him through Dr. Blimber's forcing process. My mind was not cleared till I had to study music a little more seriously. When I hit by good fortune upon the idea of Dr. Shinn's Chart No. 3, I fixed these happenings by reference to the history of our own land; it was only in that way I got at last a fair idea of what the history of music is as a whole.

Mr. Matthew.—It seems to me there are two objects in studying history—firstly, for itself; secondly, to pass examinations. I really do think the course for examinations with us has been sufficient to damp the ardour of any student whatever. Of course the main object of the works that are brought out with a view to preparation for an examination is to enable the student to bilk the examiner. I must say it appears to me that the most important thing is to interest the pupil in the study; and certainly the lectures that Dr. Shinn describes are admirably adapted for the purpose. It seems to me that educational concerts would also be an admirable scheme. There are some where they play certain works over and then describe to the young people the aim of the composer, and also give an interesting account of his life. I quite agree that biography is the first step to the study. Of course the number of books that one has on one's own shelf is quite appalling. There is no lack of books; but they all could be made more interesting. There is a want of a good History for young people; it occurs to me that perhaps Dr. Shinn could be induced to give us one which would meet the wants he has so well described.

Miss NELLIE CHAPLIN.—With reference to the classes that have been referred to, I can only say that the children seem intensely interested in the history of music. They listen to the music much better if they can have the personality of the composer brought before them as a living reality. We have given ten or twelve concerts, which the children enjoyed most thoroughly, and I believe they will grow still more popular. We have taken the great composers from Bach and Handel, through Haydn, Mozart, and Schumann, up to Brahms; and we have also had a lecture on folk-song. Of course the information that can thus be conveyed is very scanty; but certainly an interest has been aroused.

Mr. R. R. TERRY.—I think I have listened to this interesting Paper, as each one listens to such a paper—viz., from his own point of view. With regard to one or two things in it I am sure we are in entire agreement. But there is one essential feature with regard to the writing of all musical history about which one would like to hear more. It has always struck me with regard to the average musical history that is intended to be put into the hands of young students, that, in almost every instance, it is not written by a person who can be considered as, to any extent, a universal authority on music. I may be unfortunate in my experience; but to my own mind the only satisfactory book is one written by Sir Hubert Parry. This is not only interesting to the young on account of the style, but it is also very interesting to many who are older. I have a vivid recollection of my studies in musical history. When I read Burney and Hawkins through, I cannot say what the result was. As a certain Doctor of Music has described it, it was absolutely wedged in. But in my early teens I had to take up a little book which was supposed to contain all the musical history necessary for an average student. In the light of further experience I turned back to it, and found that on vital questions this little book was not merely faulty, but entirely wrong. I had read that Palestrina was a great composer, who wrote a number of Masses, some of them in six parts. I ask whether that can seriously be considered as anything more than a caricature of that period of art. Then with regard to the question of the Modes. I think the tendency of musical histories hitherto has been too much to regard the period of the Modes as something that is dead and done for. One can no more separate one period from another in music than in literature, or painting, or sculpture, or aught else. Each separate period has its own characteristics, but we do not have any bulkhead partitions; each overlaps another; and why we should consider certain forms of art that are no longer universally practised, as dead, I cannot imagine. And that leads me to a point on which I must

venture to differ from the lecturer; I mean with regard to his statement that the Reformation and the Renaissance killed the old Modes. As far as my own experience has gone, it seems there is a very radical difference between the different form of art that appeared at the Renaissance. With regard to literature, the old Greek works had been revived, and people had become familiar with them. The whole work of Erasmus in this connection is doubtless well known to you. In that case we had a harking back to classical models. The Renaissance art was in its nature an attempt to reproduce classical types. But in the case of music, I think there is a very distinct difference, because so far from the Renaissance having stamped music with the ancient classical spirit, I think it was the reverse. For ages there had been an art building up, which I may describe as Plain-Song, though that is a very imperfect name for it. But so far from musical art having to go back to classical models, it was in the Renaissance period that the polyphonic art was brought to perfection, and this was the logical development of the Plain-Song under the old modes. From that point of view therefore the analogy does not seem to hold good. The only point I was not quite clear about was, Did the lecturer refer to history as written for examination purposes, or to history written as an ordinary history would be written for the general reader? Because it seems to me that the demands of the two are widely different. But they should have one thing in common, and that is, that instead of being written by the hack, they should be written by the expert. If you go to an old library in any ancient town in Europe, you will find huge tomes lining the walls, and you think, how can a man in a lifetime imbibe all this learning? But these tend more and more in the course of centuries to be condensed into handbooks. It seems to me that the hand of the expert is just as much needed in a handbook, as it was in the Oxford History of Music or Grove's Dictionary. Anyway, I think there would be a much more intelligent interest aroused, and it would not be commonly regarded by the outside public as mere hack work, because we all know that in scholastic work of any kind, it is the experienced teacher who naturally takes the lowest forms.

Miss Daymond.—One or two things occurred to me during the reading of the Paper. First, I think it is an excellent plan not to begin with Chapter I. It is much better, surely, for the average student to begin with what is of really vital interest to himself, and work back to that exceedingly comprehensive Chapter I. mentioned by Dr. Shinn. I heard, the other day, of rather a good specimen of an examination paper, which covered all periods, from Ambrose of Milan to Wagner. It seems to me a good deal to get into one paper. I have

found it a good plan, though I mention it with some diffidence, to aim at making the musicians real entities, with whom the student becomes acquainted through their works. Mere strings of names are useless. But having selected a composer well known to the people with whom we have to do, I have found it a good plan, especially with the younger students, to read them a good Life of the composer, such as that in Sir Hubert Parry's "Studies of Great Composers"; and as the various technical terms occur during the Life one can make little digressions, and explain them by illustrations from the composer with whom we are dealing. This, of course, harks back to the old idea of making the person interesting by showing how he worked, and what influence his life had on the particular form of work he undertook. And surely it must be necessary to learn general history to know how the times in which he lived affected the composer. This seems to be, to a large extent, neglected. I think that the result of continuous reading from Chapters I. to XXIV., or so, would be not to make a musical prig, but to make the whole of the early part of the book go through the student's head and leave nothing remaining. If you cannot refer to actual examples of their works, any teaching of history is almost fruitless; and that is another reason for beginning with the things that everybody knows. I do not think that examinations in themselves are bad; but there seems to be a lamentable want of commonsense in many examination questions. Think of the questions that have been read out to us to-day: what possible good would it do to an ordinary person to compare the styles of Bellini, Rossini, and Donizetti? Examination syllabuses for young people want revising. There really might be a Board of Teachers and Examiners to agree on the general methods to be adopted. Examinations do not want abolishing, but they do want altering. Their object should be not merely to puzzle students, but to guide them definitely through a sensible, helpful, educational course.

Dr. Shinn.—I am very glad to hear these different opinions expressed, because I am not one who believes that "if you do not learn my method you are wasting your money." I believe there is a danger of attaching ourselves too much to a single system. There must be many methods, or at any rate elasticity of method. Miss Daymond has employed a somewhat different method from that which I suggested, and I am sure there must be other methods which would be helpful. We are very pleased to hear her experience, as she is keenly interested in this subject. With regard to Mr. Terry's remarks, I do not think that what I said, taken as a brief general statement, is a misrepresentation of what took place as the outcome of the Renaissance; however, I am very glad to

hear any divergent opinions. The point he raised, however, was quite a side issue. I think the result of all the discussion is that a knowledge of what is called Musical History without a knowledge of Music is worthless. Another point is, that examination papers, as set at the present day, cover a range of music of which any adequate understanding is absolutely out of the question.

(The meeting closed with a cordial vote of thanks to Dr. Shinn for his Paper.)

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JUNE 19, 1906.

J. A. FULLER MAITLAND, ESQ., M.A.

IN THE CHAIR.

PROLEGOMENA TO MUSICAL CRITICISM.

BY PERCY C. BUCK, M.A., MUS.D., OXON.

IT has been said, with a great deal of truth,—and I think that few of those present will want to question the validity of the statement,—that a love of discussion is one of the most elementary and most permanent characteristics of the human race. It is, indeed, natural and right that our desire should be to exercise actively those gifts which have placed us above the lower animals; and the progress towards freedom of thought and conduct in all spheres, which is a mark of the English speaking races beyond others, is assuredly due to our highly-developed love of combat in word as well as in action. So true is this, that as a nation we are commonly accused of being willing, and even anxious, to maintain a position we have no belief in, provided only we can thereby provoke and sustain an argument.

But I am probably only putting into words what has been the experience of all of you, when I say that, speaking generally, the Englishman is at his worst in discussing an abstract subject. It is to him, as Herbert Spencer said pathetically of his own works, not so much *caviare* as castor-oil. And as we all here are specially interested in music, and must have discussed some aspect of it with average people many hundreds of times, I may narrow down my hypothesis to this:—that the ordinary man, in discussing any point of musical æsthetics, starts from no general principles, loses his thread continually in the process of argument, and not only reaches no final conclusion, but is generally more

than ever convinced that any conclusion whatever is impossible. I believe you will admit my claim that it is both true and regrettable that the musical amateur not only has no abiding standards of judgment, but for the most part has never even conceived the possibility of the existence of any standard.

Now musical æsthetics, to be dealt with adequately, require an unusual combination of musical training and philosophical knowledge, and both in a high degree; and as my own musical opinions are valuable only to myself, and my philosophical knowledge has not even that distinction, I will put you at your ease by saying at once that I have no theory of æsthetics to offer you this evening. But as one who reads most of the ordinary writings on music which aim at being philosophical I have continually been struck—and the same thing must have happened to many here—by the fact that they fail to make their due impression by ignoring the elementary data of the subject. All the serious writings that I know of in musical æsthetics are, for the average reader, too learned; they assume a clearness of thinking, and a conception of the meaning of abstract terms, and the processes of logic and philosophical thought which are not possessed by the very people whom the writers most desire to influence. The result of this absence of elementary analysis is, firstly, that ordinary people are unable to understand and appreciate any musical criticism which takes a high artistic standpoint, and secondly, that our musical critics have for the most part abandoned such a standpoint, and prefer to give personal impressions and opinions rather than to aim at reaching a valuation by means of analysis and comparison. In all the many notices I read, for instance, about a recent and important oratorio, I found not a word about its conformity to standards already understood and the merit that justified one more manifestation on these lines, not a word about its departures from these traditions and how far they successfully commended themselves; but I merely collected a series of isolated opinions from not very important people as to how they liked the work.

To appreciate good music and to raise the standard of appreciation amongst our own circle—that, to us musicians, is the whole Ark of the Covenant. We can do this only by a study of critical processes which is earnest and not casual, which realizes that such study is a roadway and not a terminus, and recognizes that true criticism is vital to the progress of all art whatsoever. I propose, as a reasonable division of the subject, to inquire—

(1) What are the usual objections to the study of Æsthetics;

(2) How can these objections be answered; and

(3) What means are there, ready to hand, of fostering an interest in and clear conception of the elements of the subject, without demanding a wide philosophical outlook in an untrained mind?

The usual difficulties I have myself met with, when insisting on the terms 'good' and 'bad' being applicable to music, are three in number. "Aller guten Dingen sind drei" say the Germans, and I suppose the proverb is equally true of bad things. Firstly, there is the blunt man to deal with, who maintains that no standard of good or bad can possibly exist where everything is obviously a matter of taste. Secondly, the plausible man, who, having just enough reading to recognize the untenability of the former position, has also enough conceit to claim that his own opinion is as good as anybody's. And, lastly, the placid ignoramus, who believes that knowledge destroys the power of enjoyment. There are, of course, other sub-divisions of scepticism, but I am not aiming at scientific completeness, and these three are enough for us to deal with here.

In combating our first objector—who denies the possibility of any standard, rather than its jurisdiction—I think the most cogent plan is to use the old Socratic method of getting him, by his own admissions, into a corner. The rockbed of his position is that all valuation is arbitrary, and will be overruled by the inexorable swing of the pendulum. Does he, or does he not, feel sure that there is more human beauty in the face of Lady Hamilton or the Sistine Madonna than in that of the late Miss Jane Cakebread? Is there, or is there not, more to admire in the features of Rodin's "Le Penseur" than in Mr. Tree's appearance as Caliban? He may, of course, in these cases say the difference is in abnormality or distortion; but then the discussion can very well begin on the value of the normal in questions of beauty. "Art," said Bishop Creighton, "is the veil of Beauty over Law." Choose your own instances, and secure an admission that a nearer approach to beauty occurs for any reason in one than in the other, and the ice is broken: the existence of a standard, however evasive and vague, is granted, and you can leave your man wiser than you found him. There are, indeed, people to be met with who deny *in toto* that there is any ground whatever for calling one face beautiful and another ugly; I have even met one controversialist who (like the Irishman who thought one man as good as another—"and sometimes better") was prepared to maintain that hereafter the positions as we allot them would be exactly reversed. But such people are already spoiling for argument,

so they may be ignored here, since our one object is to prove to a sceptic the value of discussion. Having then obtained an admission of variation in degrees of beauty, it is generally easy with patience to carry one's point. Firstly, we do not desire to reach an ultimate standard, or imprison a final type of beauty. The analysis of any abstract quality—Truth, Virtue, and the like, no less than Beauty—does not aim at reaching a goal, but at erecting signposts; and an attainable ideal would inspire pilgrims of but small valiance. Secondly, as in these days Religion, Conduct, and indeed every branch of human activity is subjected to searching and scientific analysis, it will be a poor service to music if we allow ignorance to prevail without even attempting to co-ordinate our feelings to such an extent as is possible. Taste is thought guiding feeling, but where the feelings are not under control guidance is clearly impossible.

My second type of objector is more insidious in the harm he does, and more difficult to deal with by argument. He is —the specimens I have in mind are—to a certain extent trained in music, and looked up to as an authority in less intelligent circles; but from a lack of a wider development, or from natural want of sober and reticent judgment, he suffers from the absence of critical acumen. He will tell you he has devoted his life to music, has penetrated the abysm of its theory—which generally means he has learnt to do double-counterpoint—and who now, he will add, is to gainsay his argument that what he likes best is as good and great as any other man's selection? He states his opinion with an oracular certainty and Athanasian emphasis which turns it into an ultimatum, since it is pointing the pistol at your disagreement. Men of this type, when professional musicians, are generally, of course, those whose musical education has been meagre and ill-managed, but when amateurs they are more often those dangerous people who have learnt the correct thing to say. They know the outward and visible signs of critical wisdom, and have enamelled their remarks with them; but their minds all the time remain undiscriminating. It is as though they thought the remedy for dirty hands to be the wearing of gloves. To me they always recall the anecdote of Charles Lamb, who, when a certain surveyor of taxes remarked that Milton was a very clever man, got up and said "I must feel this gentleman's bumps." It is part of the sane man's burden to suffer fools gladly, and to such men as I have mentioned one can generally put it that they have missed the logical road. All men have natural and differing affinities in every manifestation of sensuous activity. He can always be induced to admit that a feeling for the right kind of beauty is hardly a primary instinct, and that it can always be improved by education;

further, that the mass, with whom the final decision rests, always (as in the cases of Bach, Schumann, Wagner, &c.) go wrong before they ultimately go right. And probably he will agree finally that uniformity of personal predilection is as undesirable as it is impossible. In a word, all arguments founded on the principle "My taste is as good as yours," apart from being peculiarly dangerous to the equanimity of both sides, lead invariably in æsthetics to an intellectual *cul-de-sac;* whereas the main road lies in gaining an insight into, and forming a verdict on, what is good, independently of whether or no it appeals to that personal equation in our own nature for which we are not responsible.

The third type I suggested—the ignoramus who argues that, because you and I dislike intensely some tunes which give him gratification, therefore education in music contracts our power of enjoyment—he is indeed difficult to deal with. Mr. Hunt, in one of his essays on Art, says "I know, ignorant as I am, more about Homer than a Greek professor knows about Phidias. He might tell me what year he was born in—well, a rat was born about the same time." So this type does genuinely think that the difference between our knowledge of Bach and his own lies, not in our being able (as Emerson says) "to see behind the idea," but merely in our recognizing that there is something clever, as apart from beautiful, in the music. Such a man is not, as a rule, open to conviction, and so is unqualified for discussion; but as a homely method of dealing with him I generally ask if he thinks his cook would appreciate Shakespeare—or any high type of work which you can find he himself does appreciate—and a line of argument is at once open which is of infinite value to one's own patience, even if no virtue accrues to the ignoramus. There is, in case you do not all know it, a fine treatment of this point in Mr. Sully's "Sensation and Intuition" (pp. 359, *seq.*). To have this essay at the back of one's mind is to enter on an argument girt about in *æs triplex.*

Having dealt cursorily with a few of the objections to a study of æsthetics on the ground of its want of validity, let me suggest a few reasons why we can reasonably claim that such study is not only useful but imperative.

(1) Art lives by criticism, and the whole vitality of Art, and the supply of first class creative and interpretative artists varies almost directly in proportion to the saneness and soundness of the criticism prevailing. I say "almost" because we have to allow for such occasional phenomena as Wagner, to whom opposition is sometimes an incentive. But even he *might* have been sensitive enough to die young, as Keats did, and we should have had no "Meistersinger"; and further, genuine criticism would have resulted in his being

accepted far sooner than was the case under the barren methods by which he was judged.

(2) Conversations and discussions of a critical nature are the only possible means of creating that "atmosphere" which is the breath of life to any artistic circle, whether of artists or students. It was largely the lack of this atmosphere in our English schools that made it imperative, until recently, for a student to seek his musical education abroad.

(3) Only by having our critical opinions founded on a basis of reason can we be sure that, as Mr. Hadow puts it, we are not worshipping at the wrong shrine. Everyone knows the common objection to logic—that it enables the man in the wrong to overcome his opponent who is in the right,—whereas of course the whole object of logic is to render such a thing impossible. I admit that the highest function of criticism is to discover the good rather than to pillory the bad—that, as Hegel says, the real tragedy is not between right and wrong, but between right and right, and that it is the overlooking of this fact that makes the "Montgomery" essay so inartistic—still, it is a great point in favour of grounding our opinions firmly on ascertained and admitted truths if we are thereby secured from giving to fifth-rate works of art that admiration which should be reserved for the first rate.

(4) Lastly I maintain that everyone has, at the back of his mind, a scaffolding of criticism, vague if you like, and often not to be reduced to words, by which, nevertheless, he judges all works of art presented to him. You will recall the Greek view that children contained in them knowledge in the embryo, and that it was the teacher's business to draw it forth and tend and culture it. So have all men a potential sense of what is beautiful. The æsthetic sense is universal, but when nature is unassisted by education this sense is almost always not only liable, but likely to err. Further, it is only by the discussion of æsthetic questions that this sense can, as a rule, fully and consciously develop; and such discussions are not futile because of men's varying tastes, inasmuch as the judgments of mankind, as education and opportunity increase, most certainly do verge towards a common standard. We may have our views on Debussy, but we all feel as secure about Sebastian Bach as about Homer or Isaiah.

AN ELEMENTARY ANALYSIS OF MUSIC.

[Distributed amongst the audience to facilitate the following of the argument from this point.]

PRELIMINARY CONSIDERATIONS.

I. What is the "end" of music?

II. To what in our nature does music appeal?

III. How does it make that appeal?

Criticism is concerned mainly, if not wholly, with (III).

III. Subdivides into attributes of two classes:—

A. Qualities existing prior to performance (intrinsic).

(1) Grammar.
(2) Subject matter.
(3) Presentation.

B. Qualities arising from performance (extrinsic).

(1) Sensuous.
(2) Intellectual.
(3) Emotional.

Three axioms of music:—

(1) It manifests Personality, and
(2) Suitability, and
(3) Embodies *Zeitgeist*

Three postulates:—

(1) It must employ Balance, and
(2) Contrast, and
(3) Display Reticence

Thus far I have dwelt on the advisability of a study of musical æsthetics; now let us see how far, in a quite elementary sense, it is possible to make such a study interesting and fruitful. Three preliminary questions occur at once on the threshold. (1) What is the "end" and object of a musical work? (2) What in our nature does such a work appeal to? and (3) In what manner does it make that appeal? These are the three preliminary questions on the synopsis you have before you. [*See* Analysis, page 161.] It is my experience that a great part of the looseness and confusion of thought that arise in almost every discussion on music, is due to the inability of one or both of the contestants to keep these three divisions clear and distinct. Overlapping occurs of course in any subdivision of such a subject as this, but it is generally practicable to keep all the main issues under their proper section. (1) Concerns itself with the teleology of art, (2) with psychology pure and simple, and (3), which is our principal concern in all matters of criticism, is the essential question, by the study of which any open minded person can improve his power of judgment.

As regards the first question, all that need be said here is, that Art is the means by which a mind strives to reproduce in another mind some subjective state or mood, in which it finds itself. "Music," says Helmholtz, "produces not definite emotion, but emotional frames of mind"; and Browning puts the same thought into other words when he says:

> God uses us to help each other so,
> Lending our minds out.

It is the result of imagination working on imagination through sense. To make this quite clear to a beginner I often suppose a poet, a painter, and a musician lost in admiration at, say, an inspiring sunset. The impression of wistful beauty soaks into them and permeates their imagination, and they return home, each in a definite, though perhaps indescribable mood. Their creative impulse, aroused to action, leads them to produce a poem, a picture, a piece of music, the object in each instance being the irrepressible desire to communicate that mood to those who may at any time come across their work. Writers like Tolstoi have, of course, tried to read ethical purposes into works of art, and other various functions have at times been accredited to the Muses; but to us as musicians I think the one function imputed above is sufficient, more especially as it provides us with one test for that supreme quality of genuineness—*i.e.*, originality—which must be present in all the highest art. Not only *can* music reproduce words—the Traddles-like passion of schoolboys for Funeral marches is a convincing proof of its power over the most unpromising emotional material—but *unless* some mood is the generating cause, unless it was produced by necessity instead

of by taking thought, then it is pot-boiling. We may safely leave this point without further remark, beyond the reminder that the end of a work of art is one question, the value of it *quâ* work, and not *quâ* fulfilling that end, is another. If you say criticism is superfluous when the work fulfils its end, then we part company, as my object is to show the embryo artist how the normal great man succeeded in attaining the end he set before himself.

The second question, as to what in our nature music appeals to, is of course an essential part of æsthetics proper, but is one which we had best leave alone. It is, as I said above, purely psychological, and claims a special training in those who would deal with it.

But the third question—as to how music makes its appeal—is the main and final purpose of my paper. Before, however, going straight to the analysis of this question, I want to establish three axioms which I believe you will readily grant to be true of all music. They might reasonably be discussed later as points of style, but it seems to me to be advantageous to deal with them here and now. The *first* is that a musical composition must be a reflection of its author's personality. All genuine art must be a projection of personality. Genius has been said to be "ability plus character"; or in the words of Millais "It is how hard a man can hit, not how beautifully he uses the gloves" that counts. This axiom is, I find, often confounded with the previous claim that music must represent a mood: but you will admit at once that a clever man can, and frequently does, lack personality to such an extent that he writes in the idiom of another. We have had quite enough composers who have given us genuine transcriptions of their moods, but all in terms of Brahms or Wagner.

The *second* axiom is that the work must have a definite suitability to the purpose for which it was written. We have, for instance, many of us, danced with pleasure to strains which would have shocked us in a cathedral, and tried to worship with regret to music which might have pleased us at a variety entertainment. A vast amount of modern church music is bad almost entirely from a want of suitability; it has, in the words of another, many good points but no redeeming features, and thoroughly deserves the epigram that "he who would tickle the ears of the man in the street must compose like a street musician." My *third* axiom is, that music must bear a clear relationship to the period of its production. Call it Zeitgeist, or modernity, or what you will, it seems to me a definite flaw in a composition if, from internal evidence, I am quite unable approximately to suggest a date for it. This quality is almost entirely separate from its real value as a work of art, and will appeal less cogently as a merit to the judges who come after us. But there certainly is, at

every period of history, a spirit of the time—that general consensus of demand which makes each generation look on its advanced men as the last possible word in music, and the next generation look on the same men as old-fashioned—and any work of art which ignores this spirit must be the result of its creator shutting himself up from the progressive influences of his day, and to that extent it fails in being the genuine expression of an artistic temperament.

Now let us pass to the main characteristics of a composition, those more tangible qualities which we can all grasp and analyse when discussing the merit of the work. I think that in this respect the writers on Æsthetics have done less than they might have done for that very common type of listener who mistrusts his judgment, but fervently desires to make it sound. Mr. Hadow, for instance—the clearest and most pregnant writer on these points that I have yet come across—tells us that vitality, workmanship, proportion, and fitness are the four unalterable qualities we should apprehend and valuate. For me to try to improve on so complete an analysis as he gives us would be both redundant and impertinent; but I do suggest that, if a beginner learns by heart these four canons and then tries to judge, not, let us say, the Domestic Symphony, but such a simple thing as an ordinary hymn-tune, he will probably not be very much nearer to a true opinion than if he were to judge by his original and unaided instinct. To the musician, of course, Mr. Hadow's work is beyond all value, but to a class of young students I think we must begin by an earlier stage of co-ordination.

As a simple method I find the greatest possible clearness results from differentiating by a hard and fast line those qualities in a work which emanate *from* a composer, and may loosely be called intrinsic, and those which radiate *to* a listener, which I call extrinsic. Take the moment when the performance of a piece of music is actually beginning: we can then look backward at the processes which have brought the work to this moment, and forward to what impressions the audience are going to receive. Like most other things, these two classes each divide naturally into three groups. We can criticise—

(1) The grammar of the work,
(2) The subject-matter,
(3) The manner of dealing with that matter—*i.e.*, Presentation, including Style.

On the other hand, we can look quite separately, when it comes to performance, at—

(1) The sensuous qualities,
(2) The intellectual qualities, and
(3) The emotional qualities of the work.

Unless a radical objection is offered to my classification, I think it cannot be denied that no valuation of a musical composition is final which does not take into consideration these six aspects. I propose to make a few remarks under each heading, not, of course, as information to you musicians, but as showing the line that I have found it profitable to take in trying to arouse a clear habit of thinking amongst intelligent but elementary musical students.

(1) As to grammar, we have a right to demand that this should be at least reasonably correct according to received notions; and that where it departs from custom, such departure should be intentional and not accidental. R. L. Stevenson, it is said, despised the art of spelling, and left it entirely to proof-readers to correct his manuscript in that direction. But though the proof-readers of music publishers do occasionally query our consecutive fifths, it would, considering the subtle value of the mere "distribution" of a chord, be dangerous to give them a free hand in altering them. But there are errors in judging questions of grammar into which it is extremely easy to fall. Correctness is not everything, for in a competition for accuracy, Bradshaw would beat the Bible. Nor have the laws of grammar any adamant foundation. Every great composer puts a note of interrogation to the text-books universally accepted before he appeared; and as what we call the laws of grammar are merely inductions from the practice of great men, we may in any specific instance be dealing with a man who is creating the law of the immediate future. In all activities, moreover, there are some esoteric rules, of little meaning or reason in themselves, but perhaps on this very account apt to be considered the more inviolable. Thus in billiards, even when it is to your own advantage, you must not for some occult reason "pocket the white"—it is "bad form"; in cricket it used to be considered ungentlemanly to "pull," and in football to wear shinguards; in lawn tennis, until the Americans taught us better, it was suburban to "screw." So in music, it is mother's milk that you must, for instance, avoid fifths. To be sure the experts *do* commit these atrocities in every branch, and equally the tyro thinks it smart to do them without rhyme or reason. But none the less the doing of each and all of them should be decided by whether or no there is anything uncouth or unwarrantable—that is, in the musical case, ugly—under the particular conditions, and not by reference to any supposed *a priori* law. We cannot claim for any set of laws that they are permanent; indeed, any body that by its constitution leaves no loophole for revision and reform, must look in its future for, and is offering itself as a hostage to, insurgency and revolution.

It is worth while, under this heading, to look for a moment at the question of special technique. I always maintain,

though I have had many strenuous battles on the point, that a man who is an adept on a particular instrument is, however sure a guide otherwise, untrustworthy in his opinions on music written for that instrument. Is not Liszt overrated by pianists owing to the incomparable skill with which he lays out his work for the pianoforte? Are not such widely different composers as Rheinberger and Guilmant over-dear to organists for a similar reason? And do not many great violinists, some of whom must be judges of music, tolerate and even admire the work of Vieuxtemps and Wieniawski? So that you will grant the question of adaptability to the medium to be a constant source of bias, if not of actual error.

(2) With regard to subject-matter, I am not going to attempt, in an elementary paper, to codify the innumerable details which differentiate a fine subject from a poor one. The one point worth insisting on is, that the subject *must*, early or late, be judged solely *quâ* subject, and not *quâ* a musical idea calling up feelings and associations which endear it to us or make it repugnant. Nothing is more certain than that with practice one can be sure of securing ultimately a practicable standard; for divergence of critical opinion on music is seldom founded to any important extent on opposite estimates of the value of the subject-matter. And in course of time any earnest mind will come to realize that in music, as in all art, there are innumerable ways of expressing a fundamental idea, but that to one of these expressions alone belongs that strange power of calling up for us shapes in the air, of whispering to us of inarticulate things, and in the noblest cases of seeming almost to initiate us into the things that lie beyond the veil.

(3) With the question of Presentation we reach the most intricate portion of criticism; but even here a study of the subject will produce a clearer view, and will help to dissipate wrong ideas. It is generally convenient to treat this section under two headings: (*a*) "Style," or the narrower term, "manner"; and (*b*) "Form." In discussing "Style," various elementary things can be said which help the unripe mind. It is, for instance, the quality which enables a composer to make a "picture" of his score. Open a work by Bach, Brahms, Parry, or many others—open it upside down if you like—and you can name the composer at a glance. One can discuss "mannerisms," and instance Grieg as a sinner in the overuse of them. It is easy to make a list of the most prominent details which together constitute style, and also to enumerate the more obvious excellencies of individual composers. For instance, in discussing modulation and characteristic chords, I often point out how, in particular instances (like the G flat common chord in the first subject of Brahms's string Sextett in B flat), a passage is

suddenly focussed by such a chord or modulation, just as the red coat which Ruskin said we must wait for in looking at Magdalen Bridge from the river, which instantly focusses and illuminates the whole scene. I find also that considerable interest arises from an examination of the *obiter dictum* that the supreme test of a style is whether it can survive imitation and parody. But perhaps the greatest insight into critical methods may be reaped from a study of (*b*), "Form." Form is the composer's confession of the importance he attaches to his ideas. It is the statics of music, as rhythm is the dynamics. The mere comparison of the subjects which the best composers have thought worthy of treatment in sonata or symphonic form with those of their short pianoforte pieces is one of the surest and soundest ways of initiating students into the relative value of "subjects." People are notoriously inclined in these days to sneer at form, but it is the *sine quâ non* of all that comes under the head of workmanship; only it must be a loving and parental workmanship, the essential framework of the beauty which clothes the bones. Ποιητής means "maker," or "constructor"; and the poet, whether in words, painting, or music, too often allows insecurity of structure to rob him of a place amongst the immortals. The square-cut, block-form of Grieg always strikes me as particularly destructive of organic vitality, and an amusing instance occurs in connection with one of his Lyrische Stücke. Its popularity led the publisher to print it separately from its original volume; but being found too short for the purpose, its symmetry was spoiled by a repetition of the second half, printed in full in order to fill out the pages. I am always reminded by this of the man who said he was going to have the architecture put on his house as soon as the building was finished.

As to what I have called the extrinsic qualities, inasmuch as their apprehension resides in the listener, they are, like the earlier consideration I mentioned, mainly psychological. But certain elementary facts help to show the simplest mind how some pitfalls of criticism may be avoided. With regard to (1) sensuous pleasure, for instance, we are safe in warning students against an overworship of scoring. An essentially barren idea is apt to deceive fairly astute critics when it is scored for cor anglais, bass clarinet, an array of tubas, and muted strings in many subdivided parts. Without denying the superlative genius of some men in their use of the orchestra, it is certainly well, in estimating an idea, to avoid being taken unawares by the beauty of sound in the particular instruments we are listening to. Further, we have only to examine the highly-coloured Christmas numbers of our illustrated papers to discover the axiom that, the less educated the recipient, the more will a purely sensuous appeal affect him.

On the intellectual side (2) we may again arm the student against deception. The intellect is that which co-ordinates, or arranges, impressions received; the result being perhaps knowledge, perhaps pleasure. Mr. Sully gives the excellent example of a man looking at some striking view. Beauty may be the absorbing reason of his long and searching gaze; but he *may* be reconnoitring an enemy's position, or even prospecting for a hotel. Whatever the reason, however, the function of the intellect is synthetic—it has to arrange his impressions like links in a chain, and in music it has to collect numerous and consecutive parts and combine them into a unified whole. There are two opposite dangers in regard to the intellectual side of music. The first is, that it is so easy to overrate the means which are intended to give music its intellectual ballast, and so to set a premium on cleverness and tricks of the trade. Mr. Whistler's aphorism, that "Industry in art is a necessity, not a virtue," may be modified for us into "Cleverness in music is a previous condition, not a beauty." In modern music, however, the highest praise seems to be given nowadays to what Mr. Henry James calls "that particular kind of cleverness which is a dangerous variation of impertinence." At certain stages of history, of course, the necessities or conventions of the time make a certain show of mental ability unavoidable. Our poets used to have to provide a certain minimum of alliterations, and Bach was obliged to be mainly contrapuntal and canonic. But though in such cases the ingenious overcoming of difficulties may become attractive alike to composer and listener, the ultimate beauty of the result is still the paramount necessity. In a word, cleverness must be so spontaneous as to appear inevitable; for just as happiness has been described to be not doing what you like, but liking what you do, so a beautiful melody is not one which merely does what you expect, but one which compels you to expect what it is going to do, and even to be unable to imagine its doing anything else.

The opposite danger is the first which we naturally would consider under (3) Emotion—namely, that the direct appeal to feelings may, and too frequently does, blind us to the absence of intellectual content. Try an illogical argument on a man in connection with a subject free from emotional bias, and he may detect the fallacy without ever having heard of syllogism or undistributed middle; but a melodramatic appeal, or some eloquent special pleading, may let loose an emotional flood which will rapidly put his critical faculties under water, and his normal criteria will in consequence be obliterated. We have to be specially on our guard against any appeal to our emotions. In every other branch of life it is conceded that a conflict between judgment and feeling ought, in the vast majority of cases, to end in the victory of the former.

In questions of morals, appetites, duty, in every nook and cranny of life, the conflict is recognized to be so incessant that the sterner moralists tell us, when our judgment is reluctant to give a verdict, we must take the unpleasant course without more ado. Yet in this art of music alone, where from the beginning insincerity has deluded the injudicial, we are told by many modern critics that our feelings form the final court of appeal; and so does the general public, at the cost of all sane and permanent criteria, maintain in a thousand and one instances the sovereignty of the charlatan.

There are also two special dangers which are common enough for us to be on our guard against them. One I may call the association danger. You have heard the phrase, "All emotion is one." For example, we find ourselves in a mood of sadness or joy, induced by a train of thought, when some sudden and disconcerting incident arrests and diverts our attention. This being past, we recur to our mood, but cannot recapture the thread of thought that induced it. Its cause may have been any one of many and diverse things, such as satisfaction in the beauties of a cathedral or a picture, a wave of patriotic feeling, or listening to the Marseillaise, the recalling of a symphony we have heard, a sudden stroke of fortune, or a determination to do an act of kindness on the morrow. Now to us whose emotional states are so generally due to music there is a peculiar liability to attribute those states invariably to music, and further to conclude that it must have been good music to induce the state. I am prepared to admit, for instance, that my favourite hymn-tune is one which, according to every canon of judgment I possess, is tawdry and meretricious; but I would still rather hear it than almost any other, because of its unique associations for me and the resultant mood it throws me into. Less cold-blooded people than myself might easily fail to analyse the question, and so might be led to maintain that it was a fine tune. The second danger is due to sympathy. Sympathy is certainly one of the first essentials of admiration, but its peculiar danger lies in the fact that it almost compels admiration. Sometimes the cause may be friendship. Beauty in music is a thing which, as Wordsworth puts it, we "half perceive and half create"; and an affection for a writer is apt to make us do more than our proper half. And under a sudden accession of sympathy we are prone to assume the zeal of the neophyte: for many people, having once "got behind" "Die Meistersinger," the German Requiem, or "Tod und Verklärung," thenceforward show a dogged and almost fanatic loyalty towards every bar written over the signature of Wagner, Brahms, or Richard Strauss.

I have now only to bring before you the three postulates—(1) Balance, (2) Contrast, and (3) Reticence. They might

have been dealt with previously as points of style, but I have kept them until now to give them a wider application. The six main characteristics of a musical work I have just tried to isolate and examine; my only further remark about them is the obvious one that Balance in their use is vital, if the result is to be an organic structure. In large works everyone recognizes the necessity of Balance, but in smaller ones we are apt to forget that, as Palgrave says, "Finish must be in proportion to brevity." When any one quality is over-marked, the essential unity is endangered. In a folk-song, for instance, the prominence of rhythm is an ever-present peril which is only averted by obvious and naïve genuineness in the melody: add a little self-consciousness in the form of accidentals, and we get the vulgar or the commonplace. Just as ignoring the emotional side produces "Kapellmeister-musik," so the overdoing of the sensuous effect in, for instance, Liszt's works, has for most of us lowered his importance and almost justified the title of "opium-music" which has been applied to them. And it would be easy to put one's finger, in this way, on the main omissions which make us qualify our admiration of such composers as Dussek, Hummel, Chopin, Schumann, and Dvorák. But you will, I am sure, admit not only that Balance is a cardinal virtue in music, but also that if many people in the world found themselves susceptible—as in Tolstoi's "Kreutzer Sonata"—exclusively to the emotional side of music, it would indeed be time to revive some of the lapsed Papal edicts on the subject of musicians.

(2) Contrast, of course, is the antidote to monotony, and the only drawback to its use is that, in the hands of the inexperienced, it is so liable to abuse, both in frequency and in degree. A sudden and unexpected change, one which compels a readjustment of mind in the listener, is, of course, a legitimate and artistic point for a composer to make; but it is safe to say that violent contrast, as a normal means of expression, is characteristic of a low plane of intelligence. I am unwilling to drag a red herring across the discussion, but I should like to instance the accepted method of marking expression in our hymn-books—"emotion by battalions" Canon Ainger used to call it—as seeming to me, when not unnecessary and commonplace, always to err through advocating a suddenness of contrast which is theatrical and insincere. As an example of contrast at its best, I find that any fine set of variations (especially those of Brahms), lend themselves to an interesting analysis, and on the point of contrast are readily understood; and they further serve the excellent critical purpose of showing that a variation is like the work of the best portrait painters, not merely a reproduction, but a presentation of a familiar face in an aspect we may, up till then, have left unnoticed.

Lastly, I come to (3) Reticence, the study of which has in the last few years become more imperative than ever, "Grace is," as Herbert Spencer says, "economy of motion," and this fact alone condemns prodigality. But more than this, suggestion is the touchstone of all art, and, to say nothing of exaggeration, no work of art in any branch should say exactly and precisely all that there is to say. If it does, we get what the mathematicians call an "identity," and the logicians "traduction," pure and simple. No doubt the weaker brethren like to have the meaning underlined, but to those who can find it there is, in such a work as the "St. Matthew Passion," a fine gossamer underthread of suggestion which rewards us with those little aspen thrills of appreciation at the very moments when the uninitiated are formulating their charges of academicism and coldness.

Having now covered the ground which I marked out in my synopsis, I must conclude by disclaiming all originality—I might almost say by apologising for the want of it—and by trying to forestall the inevitable objection that no analysis will disimprison the mystery of beauty. The value of a discussion in Æsthetics is not that it leads to a conclusion: that is not, to my mind, the real value of any philosophical discussion. But it widens the outlook, and gives permanent form and value to ideas which before were elusive and vague. An ideal is not a thing we desire to realise, but is rather a guide, leading us to results of a value far beyond itself. Had the shepherds been eager to reach the guiding star, they might have passed by the cradle of Bethlehem. Music is the art which has to convey to us indescribable ideas through a wordless medium, and in its analysis there is no such ultimate thing as Truth; but there are truths. And in our search for the former we happen on many of the latter, with the inestimable advantage, as Mr. Sully points out, that a review of our own æsthetic development is all in sight. We can trace our own mounting up—laborious, but sure—from one landing-stage to another one a little higher, where our gaze took a sweep that was wider and more serene; where we suddenly found that the beauty we had been trying to put our finger on lies, as Gœthe says, not in the thing itself, but in its significance; and where, having finally crystallized for our guidance some of the general principles on which the great men have worked, we realize that true originality and progress are the gift of the men who can graft, not of those who desert the old for what is newer and more fantastic. Not the words of a Shakespeare, nor of the Psalmist himself, can embody the message that music brings to all who have ears to hear; and to trace and examine the countless ways by which human hearts have been touched may, I earnestly believe, at least save us from false prophets, while it cannot

degrade the mystery which lies behind all art. For, to quote a recent writer, treating of the larger subject of human existence, "The joy of all mysteries is the certainty which comes from their contemplation that there are many doors yet for the soul to open on her upward and inward way; that we are at the threshold and not near the goal; and then, like the glow of sunset, rises the hope that the grave, far from being the gate of death, may be indeed the gate of life."

DISCUSSION.

THE CHAIRMAN.—I am sure I express the feeling of all when I say how much we are indebted to the Lecturer for his very able and instructive Paper. For my own part, I felt oppressed by one of his first sentences, in which he said that the Englishman is at his worst in discussion; however, unlike him, we have not the advantage of having our words written down, but have to express ourselves on the spur of the moment. I was reluctant to take the chair on this occasion, because I feared there was going to be an attack on my own performances as a critic. I am glad at least to have escaped that. I should like to be able to sit down for two or three hours, quietly to digest all that we have heard, because I feel it would be profitable if we could have a discussion on every page of it. But all we can do is to take up one or two points that struck us most forcibly. There are many notable sentences in the lecture, such as that of Dr. Creighton: "Art is the veil of beauty over law," or that of Dr. Buck's own; "Taste is thought leading feeling." That is most pregnant and suggestive. It is also very true that people have naturally some kind of scaffolding of criticism that we can surely build on. It is not true that people begin with no capacity whatever for forming an opinion. They have a natural capacity; but what the professional musician and the critic must try to do is to build on that scaffolding. The subdivisions of Class III. might be amended in one way; that is to say, in Class B. Those sensuous, intellectual, and emotional attributes seem to me as if they belonged really to the intrinsic branch, because, to take an obvious instance, the Intermezzo of "Cavalleria Rusticana" is just as hysterical before a note of it has been actually sounded as afterwards. Its hysterical sloppiness is as inherent a quality as the nobility of a fugue subject of Bach would be. We daily critics must of

course feel ourselves roused and encouraged by what Dr. Buck has said; but his point of view is far aloof from the ordinary round of daily concerts. We have to sit in judgment on the interpretations of music. Music much more rarely comes to us in the form of the merely printed page. The reviewing of music falls to the lot of a very small number of us. We have to deal with quite another set of qualities; they must be sensuous, intellectual, or emotional, according to the mood of the interpreter. You may have a sensuous song interpreted in an intellectual way; and we ordinary people have to keep these two sides a little more separate than I think was suggested in the lecture, and therefore I should like to see another set of qualities more thoroughly extrinsic. I should say that, while those in A are intrinsic and B extrinsic, both are inherent; they have little to do with the interpretative side. But the rest of the classification, I am sure, must have impressed everybody with its clearness, particularly the examples which he instanced in support of the classification. But beside the Zeitgeist, surely the Landgeist is to be embodied—I mean that nationality in musical style is almost as important as chronological accuracy. You ought to be able to tell that a work is German or English or French, almost as easily as you can tell whether it is of the 17th or of the 20th century. We may be certain that the new Russian school if they had more digestible food would have written differently. We and the French write music of a different character. I must thank Dr. Buck very warmly for his remarks on many composers whom he has named, and particularly on the question of overscoring. The fatal mistake that many critics make, is to assume that if a thing is well scored it therefore is good. They attach no importance to the absolute inherent substance of the thing. I am also cordially in sympathy with what he said about cleverness being such a trap. His delightful admission about the associations of hymn tunes might be the text of a long discussion, though not quite suitable here. Everybody has his special attachment from association to some special tune that does not reach his own critical standard. I hope we shall have a good discussion on the deeper things of this Paper; for I have only been able to touch the surface of it.

Mr. Gilbert Webb.—It is so very large a subject that one feels inclined to say nothing at all about it. What is wanted, and what is rather rare here as in everything else, is sound knowledge, wide reading, and as little prejudice as possible. I entirely agree with what Dr. Buck said, that if we could only be more widely interested we should be happier, because we should understand more. But it is natural that the majority of people should be taken with

superficial things, especially in the matter of orchestration. It appeals to them because it tickles their ears and astonishes them. But the value of a work rests, of course, on its form and on its rationality. Orchestration is only the frame, or should be regarded as only the frame, that contains the ideas. I think Dr. Buck's division is admirable. In fact, I do not think there is much to be added, unless we took up each point separately, as our Chairman suggested, and that would take us a very long time. Especially valuable was what he said about balance and contrast.

Mr. George Langley.—With reference, Mr. Chairman, to your criticism of the third subdivision of Dr. Buck's paper, I am inclined to sympathise with you to some extent that the sensuous, intellectual, and emotional parts are inherent in the music; but at the same time they differ greatly from the other three matters—grammar, subject-matter, and presentation. Really, the sensuous, intellectual, and emotional elements are inherent in the music, and they are also purely extrinsic. In fact, they belong to both sides; and they are brought out accordingly as the performer is sensuous, intellectual, or emotional.

Mr. Edgar.—I am very glad that Dr. Buck has touched upon the disparagement of form that is nowadays so common. It seems to me a fatal error to slight the importance of form. For a composer not to pay due regard to that seems to me to be as great a sin as for a poet to disparage metre. A poet ought to gain increased grace and beauty in the presentation of his ideas from the laws of metre; and in the same way a composer who respects the laws of form and does not try to break away from what long experience has shown to be useful convention, is enlisting in his work one of the greatest aids he could possibly find. My opinion of the very modern school is that there is too little regard to development and form. Many of the works that one hears nowadays are as if a clergyman, instead of taking a text and preaching on it and expounding it in its various aspects, were to present his congregation with a long string of texts and no sermon at all. I do not think that the march of development in musical composition is always going to be in the same direction. In history we remember that a more complex state of society has frequently been followed by a simpler one—a republic by an autocracy and so on; and it is quite possible that a purer and a simpler taste may supervene in time to come in music. I am very glad to hear Dr. Buck's criticism of orchestration. It seems to me that some of the orchestration of the present day is like a picture that should be all colour and no drawing. After all is said and done, the subject is the first thing, drawing the second, and colour the third. You can have a very good picture with no colouring at all—a monochrome.

To overlay ideas with orchestration in which the theme is lost sight of seems to me an abuse of means. I do hope that greater regard to the conventions of form will be observed by younger composers, and that they will recognise that it is not in emancipating themselves recklessly from conventions that are the result of long usage and sanctioned by great experience that progress is to be made. Each one of the headings in this lecture might very well be the subject of an evening's discussion. One of the drawbacks of such a full Paper is that we should like to have it before us for a day or two before we discussed it. It is impossible to do justice to a Paper that is full of matter as an egg is of meat.

Dr. Buck.—There are just one or two things that I should like to say. In the first place, I felt it was rather impertinent to read the Paper at all, because it was not at all a controversial Paper, calculated to lead people to dispute; but I did feel that I should like to offer to two or three persons in various parts of the world what I had been looking for in vain when I was a good deal younger, and that is a very elementary treatment of a very difficult subject. My work is occupied with boys. The boy is, as a rule, a much more musical animal than anyone gives him credit for being, and a much more intellectual animal. You get a boy into a music lesson and ask him what is meant by an epic, or what are the qualifications of a lyric, or any fairly abstract question of that kind, and you get quite first-class answers from many a schoolboy. But if you ask him how a symphony should differ from a little intermezzo he is quite fogged. So I set to work to see if I could not give them some quite elementary framework of criticism. There is no necessary reason why they should not know as much about music as about poetry. The ordinary boy vastly prefers music to poetry. I find it is quite easy to give an ordinary boy an idea of what is the difference between good and bad music. You often cannot get him to like the good, but I do not think that matters. I do not mind a person liking what is bad so long as he does not stick up for it as being the good. The only thing I find necessary to consider is Mr. Fuller Maitland's remark about the extrinsic and intrinsic. Of course they are all really intrinsic, but my object was to get a point of view from which you could get a boy to look at the subject, and that is entirely from the point of view of a listener. I often play ordinary little tags from a music-hall song to a class. Everybody smiles, and you get them to see that imitation, apart from being clever, is an interesting thing. I find it the simplest way to treat all qualities that do appeal to the listener extrinsically as being extrinsic; then when they have got to a higher stage you can show them that they are not really extrinsic. I was rather fearful that people would find

out many gaps in my work. But of course you cannot cram everything into half an hour. There are by-paths and criticisms; and I find it is extremely easy in such things as rhythm to talk to sets of boys (I daresay it is equally so with girls) about it without boring them. There was, for instance, a song about Mrs. 'Enery 'Awkins which the whole British public took to their bosoms at once solely on account of its rhythm. That is a good illustration, and so is "Onward, Christian Soldiers." Why does the ordinary person find so much enjoyment in that? You can be extremely elementary on a subject of that kind. Then, with respect to melody, I find boys are very interested to find out that a melody has a curve, and that this has some influence on its actual merit. You can illustrate from the Choral Symphony, in which the melody of the greater portion of the vocal part is entirely conjunct. I do not say this gives them great insight all at once; they are liable to regard the curve as the sole merit of the melody; but such things right themselves in time. Then you can say a lot about interpretation. It is extremely easy to illustrate your meaning by playing a piece as it ought to go, and then as one of them would be likely to perform it. You can get a very amusing half-hour in this way. Mr. Fuller Maitland bagged one of the things I had on the tip of my tongue to say. The thing that always makes me timid is to have arrows shot at me as at St. Sebastian; but quite genuinely I feel that before a learned Association I ought to apologise for the absolute simplicity of all the remarks I have put together. The only thing I can say is, that I did not intend it to be at all learned, and I am under no delusion as to there being anything original or valuable about it. I do not think it contains anything at all new, and I should never dream that it contains all that any student ought to know, though I think every student ought to know all that it contains.

Mr. Thelwall.—Would the Lecturer mind saying what he means by the statement that every melody has a curve?

Dr. Buck.—If you write out a melody on the blackboard and then join all the tops of the notes you get a curve.

Mr. Thelwall.—I always look on these things from the point of view of the vibrations of the notes; if you write out a melody according to the rates of vibration in vertical and according to the duration of the notes in horizontal lines, you thus get no regular curve.

Dr. Buck.—But if you look at it from a little distance it would look like a curve.

Mr. Thelwall.—If you take into consideration the mere vibrations and set them apart at equal distances, I grant you then get a curve. But how about if you take into consideration the lengths of the notes also?

Dr. Buck.—The mathematical definition of a curve is that it is the result of an infinite number of straight lines.

Mr. Thelwall.—But those straight lines follow each other in very regular order.

Dr. Buck.—I do not think that I should care to explain the matter before a lot of people who were extremely particular or pragmatic; but I do think you may talk of the way a melody goes up and down as a curve.

Mr. Thelwall.—I can only say that is very different from the way I look at it myself.

Dr. Buck.—You may look on the outline of a range of mountains as a curve although it may run straight for several yards.

[The meeting closed with a cordial vote of thanks to the lecturer.]

APPENDIX.

List of Contents for the sixth and seventh years of the publications of the International Musical Society.

[E. = English; F. = French; G. = German; I. = Italian.]

ZEITSCHRIFT (Monthly Journal).

In addition to the Leading Articles specified below, each number of the ZEITSCHRIFT (about fifty pages royal 8vo) contains information, written either in German, English, French, or Italian, according to source of origin, under the following heads:—(*a*) Music reports from various countries, by Special Correspondents, (*b*) News about Lectures, (*c*) News connected with Academical Institutions, (*d*) Occasional Notes, (*e*) Reviews of all important Books on Music appearing throughout the world, (*f*) Reviews on Music, (*g*) Catalogue of all important Articles appearing in the Musical Press throughout the world, about 200 monthly, (*h*) Record of Booksellers' Catalogues, (*i*) Queries and Answers among members, (*j*) Comments on previous articles by members, (*k*) Official proceedings of Branches.

SIXTH YEAR.

PART 1. OCTOBER, 1904.

Proceedings of First International Congress of the Society, Leipzig, September 30, 1904 (G.).
Report on the Reorganisation of the Society (G.).
The Aims of the International Musical Society, an address (G.)—H. Kretzschmar (Berlin).
New General Regulations of the Society (G.).
A German Music College at Prague in 1616 (G.)—E. Rychnovsky (Prague).
Music of the Caucasus (F.)—B. D. Korganow (Tiflis).
Tchaïkovsky's Early Lyrical Operas (E.)—Rosa Newmarch (London).
Swiss Festivals (G.)—A. Thürlings (Berne).

PART 2. NOVEMBER, 1904.

Bye-laws of the Governing Body of the Society (G.).
Peter Cornelius, Man and Artist (G.)—E. Istel (Munich).
African Instruments (E.)—A. S. Rose (London).
Second Bach Festival, at Leipzig (G.)—R. Münnich (Berlin).
Second Music-Educational Congress at Berlin (G.)—G. Borchers (Leipzig).
Graun's "Montezuma" (G.)—A. Heuss (Leipzig).

PART 3. DECEMBER, 1904.

Bye-laws of the North German Section of the Society (G.).
Address to Local Branches of the Society (G.)—H. Kretzschmar (Berlin).
A lost work of Bach's (G.)—F. Spiro (Rome).
Liszt as Pianoforte Writer (E.)—F. Niecks (Edinburgh).
Should Bach's Motetts be Accompanied? (G.)—A. Heuss (Leipzig).
Music Piracy (E.)—C. Maclean (London).

PART 4. JANUARY, 1905.

Is Handel's "St. John Passion" Genuine? (E.) — E. D. Rendall (Godalming).
Music and the Plastic Art (G.)—C. H. Richter (Geneva).
A Musical Humoristic Poem (F.)—J.-G. Prod'homme (Paris).

PART 5. FEBRUARY, 1905.

An arrangement made with "Rivista Musicale Italiana" (G.).
Proposal for a Second Congress at Amsterdam (G.)—D. F. Scheurleer (The Hague).
Cultivation of Ancient Vocal Music (G.)—H. Leichtentritt (Berlin).
Concerning the Waltz (E.)—F. Niecks (Edinburgh).
The Music of Classical Antiquity (G.)—H. Riemann (Leipzig).

PART 6. MARCH, 1905.

Robert Eitner, deceased (G.)—A. Göhler (Leipzig).
The Question of the Concerto (F.)—J.-G. Prod'homme (Paris).
Regarding English Glees (E.)—J. Spencer Curwen (London).
Instrumental Works of Melchior Franck and V. Hausmann (G.)—A. Heuss (Leipzig)

PART 7. APRIL, 1905.

Two prizes by the Dutch Musical Association (G.).
Peter the Great and Russian Music (G.)—N. D. Bernstein (Petersburg).
South African "Clickers" (E.)—A. S. Rose (London).

PART 8. MAY, 1905.

Unpublished work by M. A. Charpentier (F.)—H. Quittard (Paris).
A Three-line Stave (G.)—T. Jerichau (Copenhagen).
Regarding Carillons (E.)—W. W. Starmer (Tunbridge Wells).

PART 9. JUNE, 1905.

Pianoforte Fantasia by Wagner (G.)—W. Niemann (Leipzig).
Liszt's "Faust" Symphony (E.)—E. Newman (Birmingham).
Schein's "Woodland Songs" (G.)—R. Wustmann (Bozen).

PART 10. JULY, 1905.

A Correction about Pianoforte Technique (G.)—F. H. Clark (Rummelsburg).
Beethoven's Sonatas and the Three Styles (E.)—F. Niecks (Edinburgh).
Music in Rome (G.)—F. Spiro (Rome).

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Weingartner's interpretation of Beethoven's Symphonies (F.)—A. Boutarel (Paris).
Regarding Rhythm (E.)—T. H. Yorke Trotter (London).
Two "wrongly-solved" Canons in Stainer's "Dufay" (G.)—H. Riemann (Leipzig).
Gallus's Opus Musicum II. (G.)—H. Leichtentritt (Berlin).

PART 12. SEPTEMBER, 1905.

Present Perpetuation of the Chorale-Passion (G.)—M. Schneider (Berlin).
English Folk-Songs (E.)—Lucy Broadwood (London).
Old Student Music in Halle (G.)—H. Abert (Halle).
The "Dufay" Canons again (G.)—F. Ludwig (Potsdam) and H. Riemann (Leipzig).

Total—523 pages.*

* Fully indexed.

SEVENTH YEAR.

PART 1. OCTOBER, 1905.

Discussion on the "Deppe" method (G.)—Eliz. Caland and F. H. Clark.
As to a history of vocal method (G.)—H. Goldschmidt (Berlin).
Rimsky Korsakoff (E.)—Rosa Newmarch (London).
Two librettists of Gluck's (F.)—J.-G. Prod'homme (Paris).
Gaïsser on the Easter "Heirmoi" (G.)—H. Riemann (Leipzig).

PART 2. NOVEMBER, 1905.

On Gabriel Fauré (F.)—J. Tiersot (Paris).
The Emil Bohn Historical Concerts (G.)—A. Heuss (Leipzig).
Tuning of Bells (E.)—H. Bewerunge (Maynooth).
Personality in executive music (E.)—F. Gilbert Webb (London).

PART 3. DECEMBER, 1905.

Race-Comparison in Music (G.)—E. M. v. Hornbostel (Berlin).
Worcester, Sheffield and Bristol Festivals (E.)—H. Thompson (Leeds).

PART 4. JANUARY, 1906.

Strasburg Gregorian Congress (G.)—F. Ludwig (Strasburg, Alsace).
Old Organ Expressions (E.)—C. F. Abdy Williams (Milford).
Two old canons misconstrued (G.)—H. Riemann (Leipzig).

PART 5. FEBRUARY, 1906.

The Passionate Element in Mozart (G.)—A. Heuss (Leipzig).
The British School on View (E).—C. Maclean (London).
Riemann's History reviewed (G.)—P. Wagner (Fribourg).
Music Cataloguing (G.)—W. Altmann (Berlin).

PART 6. MARCH, 1906.

Cornelius on Wagner at Munich (G.)—G. Münzer (Berlin).
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Sketch History of the Oratorio (E.)—Frederick Niecks (Edinburgh).
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Hasse's "Conversion of St. Augustine" (G.)—A. Heuss (Leipzig).
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Competition Festival Movement in England (E.)—W. G. McNaught (London).
The wrongly-printed Metronome Mark in Beethoven's 9th Symphony (G.)—Charles Villiers Stanford.
Washington's March (E.)—O. G. Sonneck (Washington).

PART 8. MAY, 1906.

Notification of Basle Congress (G.).
On Vincent D'Indy (F.)—M. D. Calvocoressi (Paris).
The future of the Cadence? (E.)—E. Markham Lee (London).
Works of Hans Leo Hassler (G.)—H. Leichtentritt (Berlin).
Music-Teachers' Congress in Berlin (G.)—G. Schünemann (Berlin).

PART 9. JUNE, 1906.

The cultivation of the Guitar (G.)—A. Koczirz (Vienna).
Vitality of artistic counterpoint (E.)—D. Tovey (London).
Performances of old music in Berlin (G.)—H. Leichtentritt (Berlin).
The Berlin Technical Exhibition (G.)—J. Wolf (Berlin).

PART 10. JULY, 1906.

Lederer on Geographical Origin of Polyphony (G.)—Fr. Ludwig (Strasburg, Alsace).
Forkel's "God save the King" (E.)—D. Tovey (London).
Corneille and the French Opera (F.)—J.-G. Prod'homme (Paris).
The Allgemeiner Deutscher Musikverein at Cologne (G.)—H. Hammer (Gottenborg).
Whistler and Modern Music (E.)—H. Antcliffe (Sheffield).

PART 11. AUGUST, 1906.

The Schumann Commemoration (G.)—H. Abert (Halle).
Music Cataloguing (G.)—A. Göhler (Leipzig).
Mozart's Early Operas (E.)—Clifford B. Edgar (Richmond).
Litzmann's Life of Clara Schumann (G.)—Elsa Bienenfeld (Vienna).

PART 12. SEPTEMBER, 1906.

Further Notice as to Basle Congress (G.).
Bach's Humour (E.)—D. Tovey (London).
On Glazounoff (F.)—M. D. Calvocoressi (Paris).
The Dalcroze Training Method (G.)—H. Hammer (Gottenborg).
Music Cataloguing (G.)—H. Springer (Berlin).

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SAMMELBÄNDE (Quarterly Magazine).

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Two Accounts relating to the Chapel-Music of the King of France (F.)—M. Brenet (Paris).
History of the Königsberg Hof-Kapelle, 1578—1720 (G.)—A. Mayer-Reinach (Kiel).
Schmeltzl's Liederbuch (1544) and the Quodlibet of the 16th century (G.)—E. Bienenfeld (Vienna).
Louis Marchand, 17th century organist (F.)—A. Pirro (Paris).
Alessandro Scarlatti's Harpsichord Music (E.)—J. S. Shedlock (London).
Benda's "accompanied" Monodramas (G.)—E. Istel (Münich).

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The Principle of the Hydraulic Organ (E.)—C. Maclean (London).
The lutenist Hans Judenkünig (G.)—A. Koczirz (Vienna).
Jean Marie Leclair the elder (F.)—L. de la Laurencie (Paris).
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Part 3. April—June, 1905.

Church Songs of the old Ossero Diocese (G.)—L. Lach (Lussingrande).
The didactic poem "Les Échecs Amoureux," 14th century (G.)—H. Abert (Halle).
Bouzignac, a forgotten French musician of the 17th century (F.)—H. Quittard (Paris).
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The Saint Cecilia Society of Avignon, 18th century (F.)—J.-G. Prod'homme (Paris).
Early American Operas (E.)—O. G. Sonneck (Washington).
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Part 4. July—September, 1905.

History of the German Suite (G.)—H. Riemann (Leipzig).
Purcell as Theorist (E.)—W. Barclay Squire (London).
An original record of Parisian music, 1753—1757 (F.)—J.-G. Prod'homme (Paris).
The "Theatrical Agents" satirical pamphlet of Simon Mayr (G.)—L. Schiedermair (Marburg).
Bach at Halle in 1716 (G.)—M. Seiffert (Berlin).
Review of J. Wolff's History of Mensurable Notation 1250—1460 (G.)—F. Ludwig (Potsdam).

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SEVENTH YEAR.

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Harp and Lyre in old Northern Europe (G.)—Hortense Panum (Copenhagen).
Magister Záviše and his School: the history of Bohemian music in XIV century (G.)—Zdeněk Nejedlý (Prague).
The Musicians of the Dauphiné (F.)—J.-G. Prod'homme (Paris).

Johann Heugel, *ca.* 1500—1584-5 (G.)—Wilibald Nagel (Darmstadt).
A Music Festival at Nuremberg in 1649 (G.)—Tobias Norlind (Gotland).
An unknown early work by Johann Eccard (G.)—Ernst Praetorius (Charlottenburg).
The "Altenburg" musical family in Thuringia (G.)—Arno Werner (Bitterfeld).
Letters from Johann Wolff Frank regarding the Hamburg Opera (G.)—Arno Werner (Bitterfeld).
On the Biography of Johann Adolf Hasse (G.)—Max Seiffert (Berlin).
On the "History of Mensurable Notation" (G.)—Johannes Wolf (Berlin).
Can exotic melodies be harmonized? (G.)—Otto Abraham and E. M. von Hornbostel (Berlin).

PART 2. JANUARY—MARCH, 1906.

The Bohemian School of Music (E.)—Alexander C. Mackenzie (London).
On the History of the Suite (G.)—Tobias Norlind (Kalmar).
Information from North German records on Cantors, Organists, Organbuilders, and State-musicians of olden times down to 1800 (G.)—Ernst Praetorius (Charlottenburg).
A line of Musicians in the XVII. and XVIII. centuries; the Rebel's (F.)—L. de la Laurencie (Paris).

PART 3. APRIL—JUNE, 1906.

Instrumental Music of the XIV.—XVII. centuries illustrated in Sculpture (G.)—Hugo Leichtentritt (Berlin).
Instrumental Ornamentation in the XVIII. century (G.)—Arnold Schering (Leipzig).
Historical Sketch of the Overture (E.)—Frederick Niecks (Edinburgh).
Bow Bells (E.)—Charles Maclean (London).
A School Festival in Halle-on-the-Saale, 1665 (G.)—Ernst Praetorius (Charlottenburg).
On G. Ph. Telemann's Biography (G.)—Max Schneider (Berlin).
"Observations of an old Viol-Player" (G.)—Ludwig Schiedermair (Marburg).
"Malibran" (F.)—Martial Teneo (Paris).

PART 4. JULY—SEPTEMBER, 1906.

Ancient Greek Music (G.)—Albert Thierfelder (Rostock).
The Florence musical diagram (F.)—Ch. Em. Ruelle (Paris).
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